The Village Organist

Vol. II.

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rcma 270684

DEDICATED, BY PERMISSION, TO THE

Right Reverend Christopher Wordsworth, D.D.,

LORD BISHOP OF LINCOLN.

R.C.M. London

The Village Organist:

A SERIES OF

SHORT EASY VOLUNTARIES

WRITTEN EXPRESSLY FOR THIS WORK BY

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EDITED BY

T. Richard Matthews, B.A.,

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VOL. II.

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Arranged by A. Mounsey-Bartholomew.

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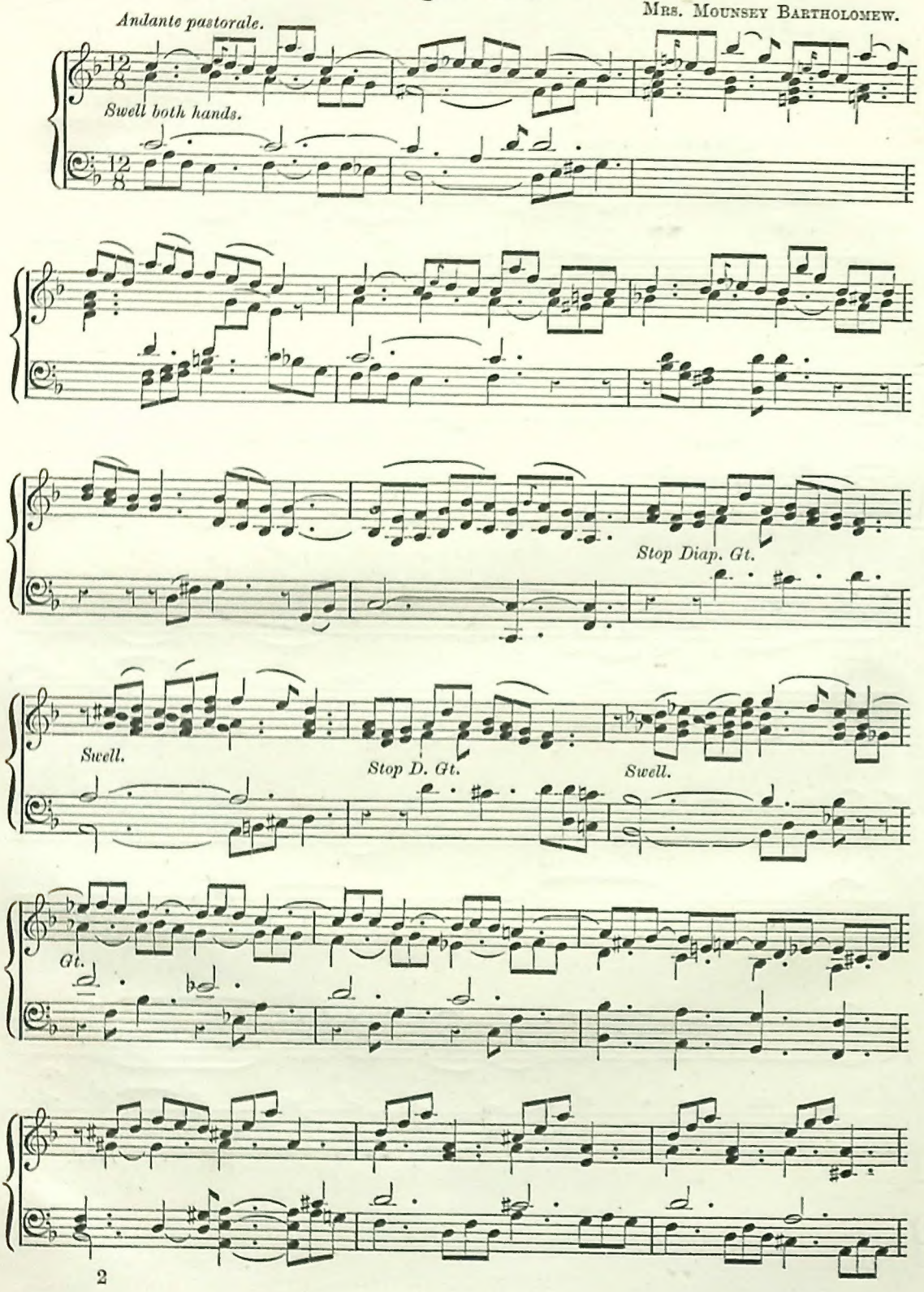
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W. Hutchins Callcott.



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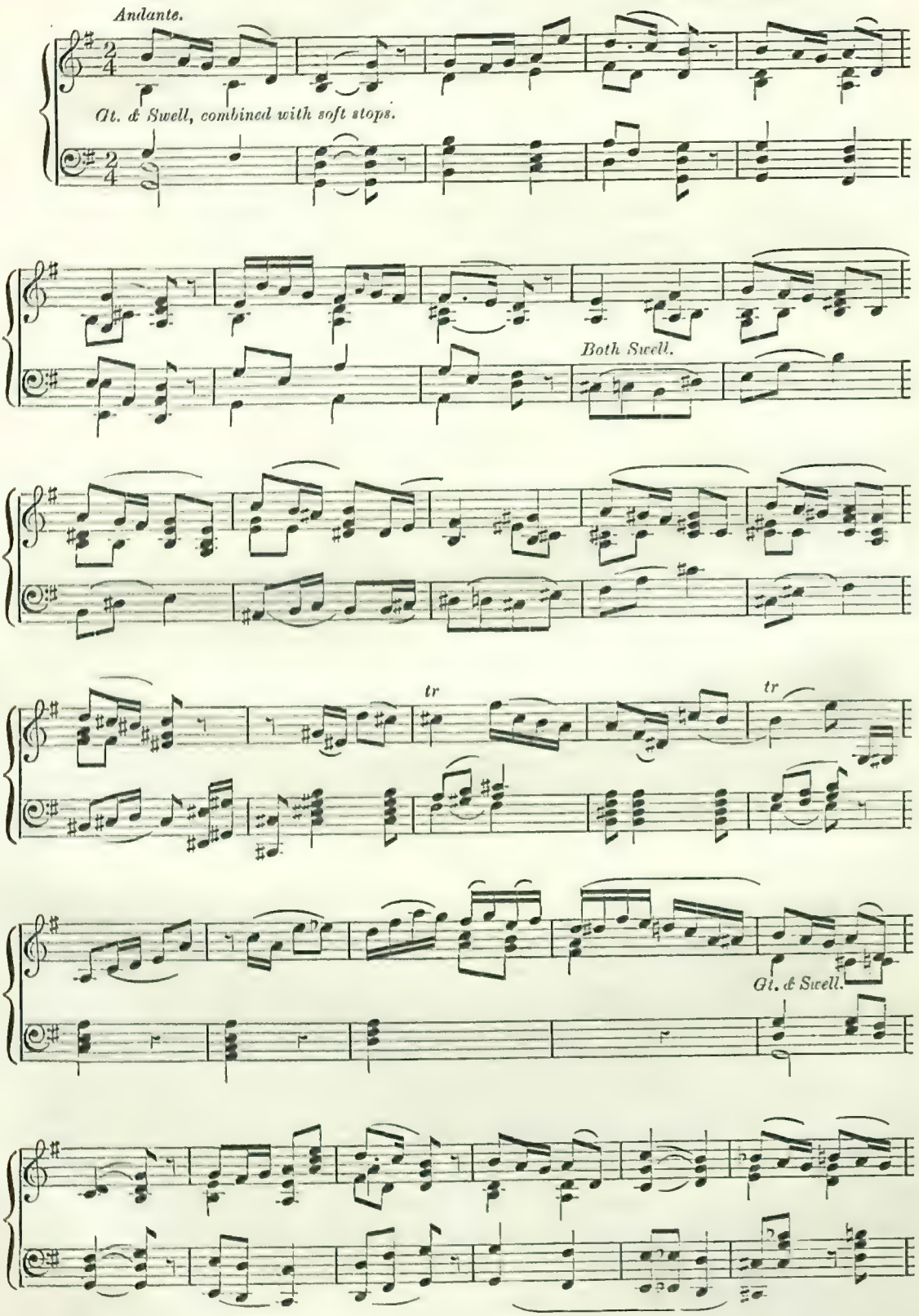
Mrs. Mounsey Bartholomew.




Swell.

No. 43.

MRS. MOUNSEY BARTHOLOMEW.



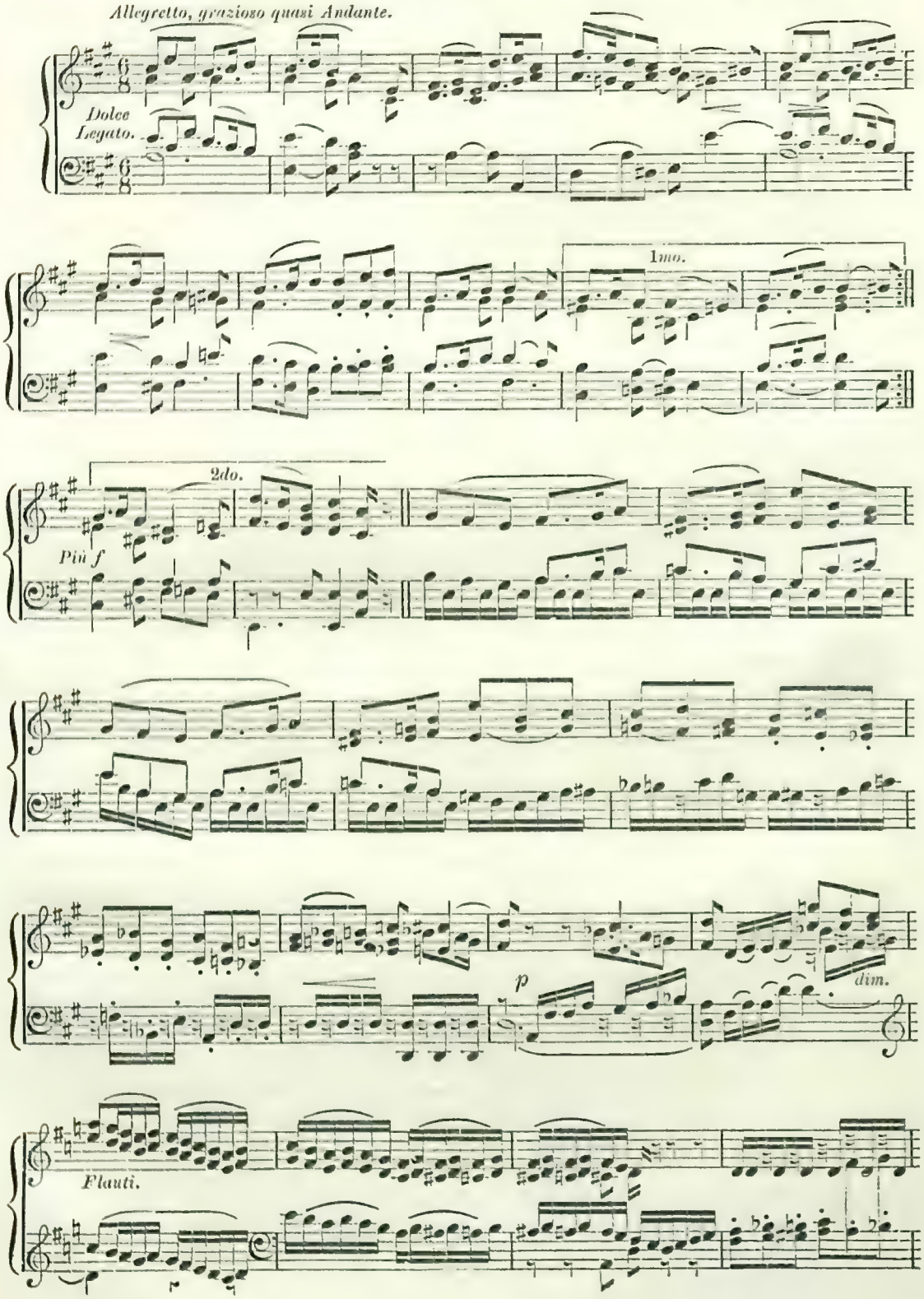


AIR FROM BEETHOVEN'S SONATA (Op. 109).



No. 44.

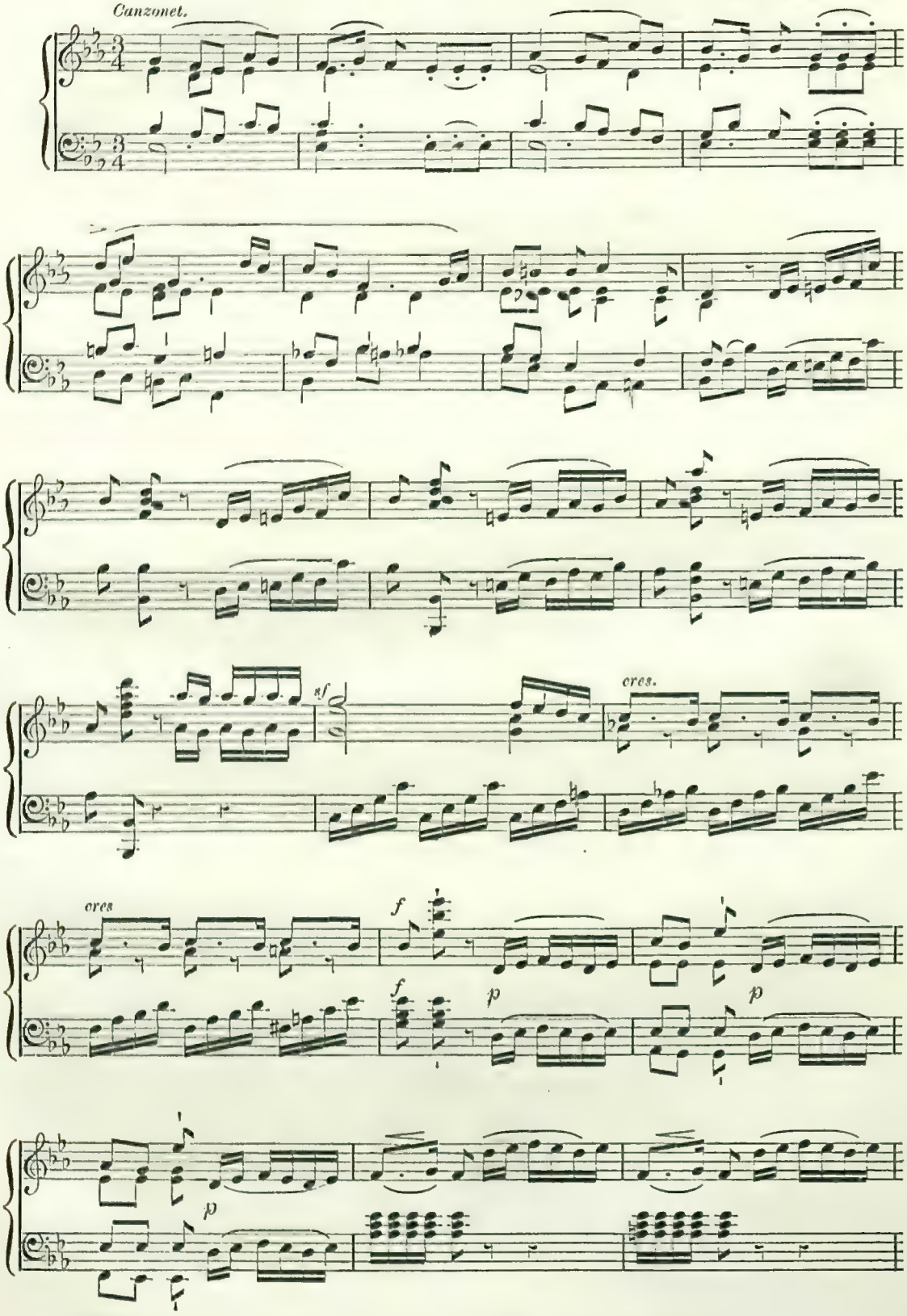
E. M. Delaborde.

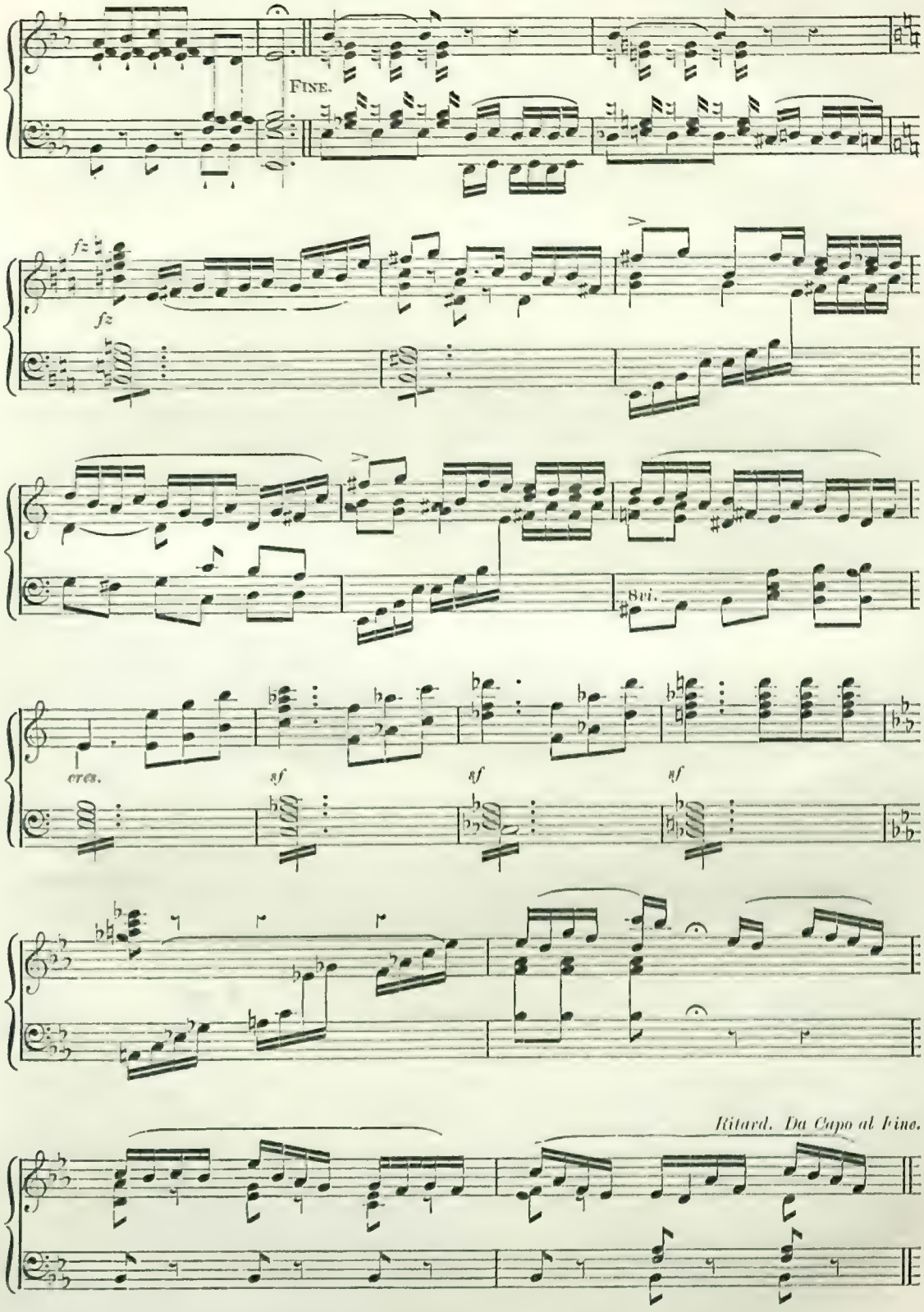



R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
L.H.
Coda.
p
ritard.

No. 45.

H. J. Gauntlett.



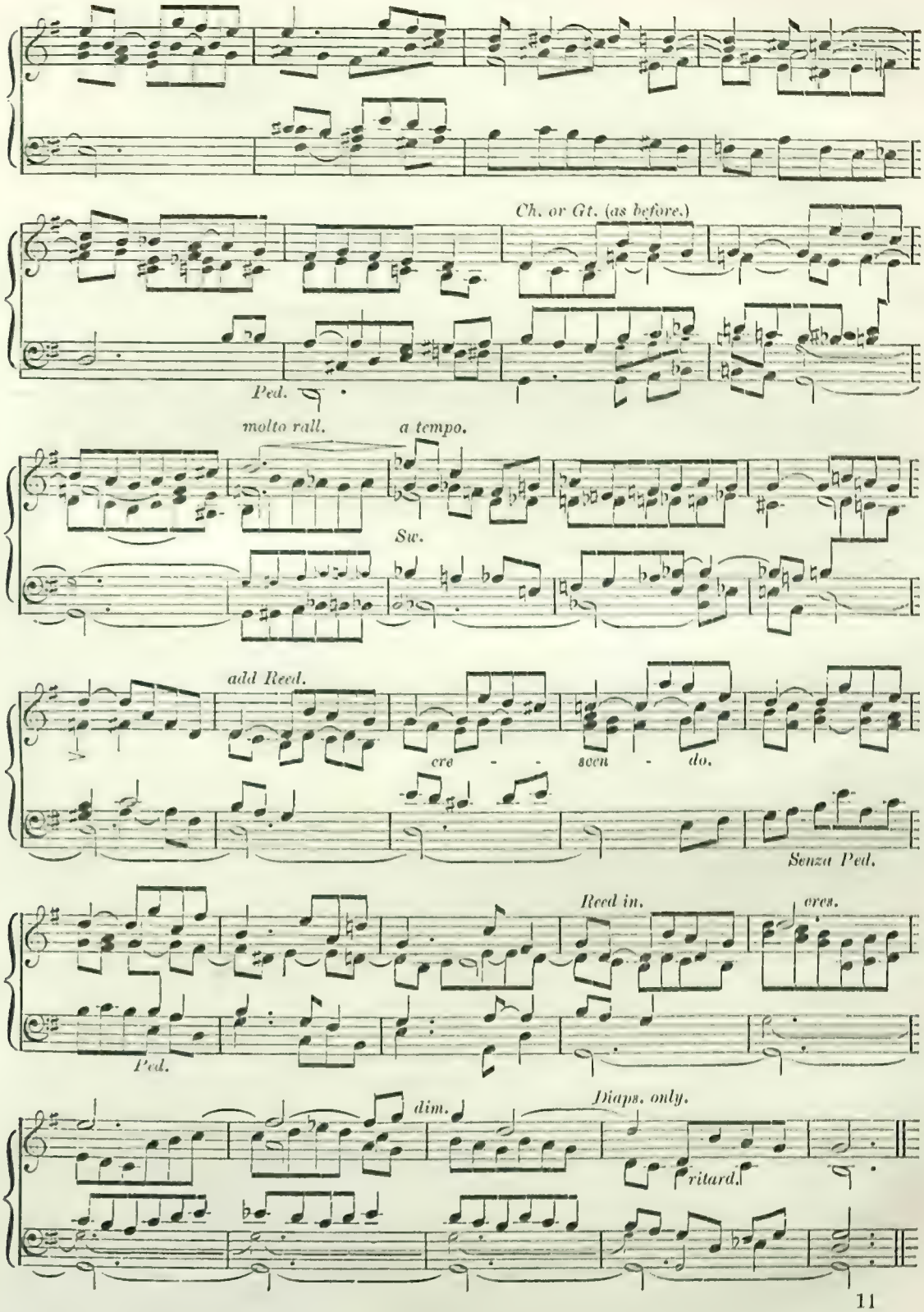

Fine.
fz
fz
8va.
cres.
sf
sf
sf
Ritard. Da Capo al Fine.

No. 46.

F. E. Gladstone.



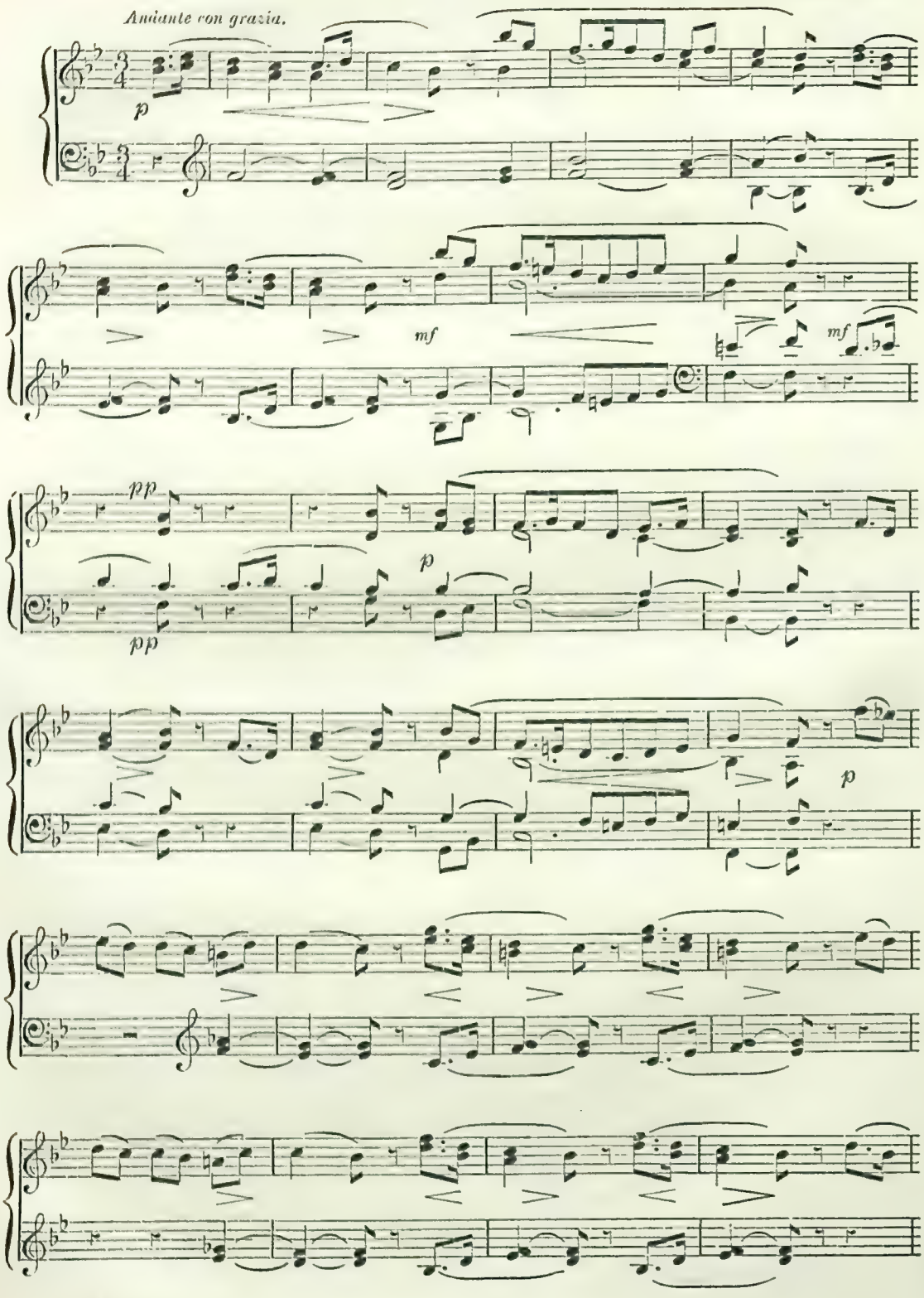
N.B. This piece may be played throughout upon one manual, and the contrasts of tone obtained by judicious changes of stops. The notes in small type are *only* to be played when pedals are not available: they should in every case be omitted if the lower octaves can be reached.

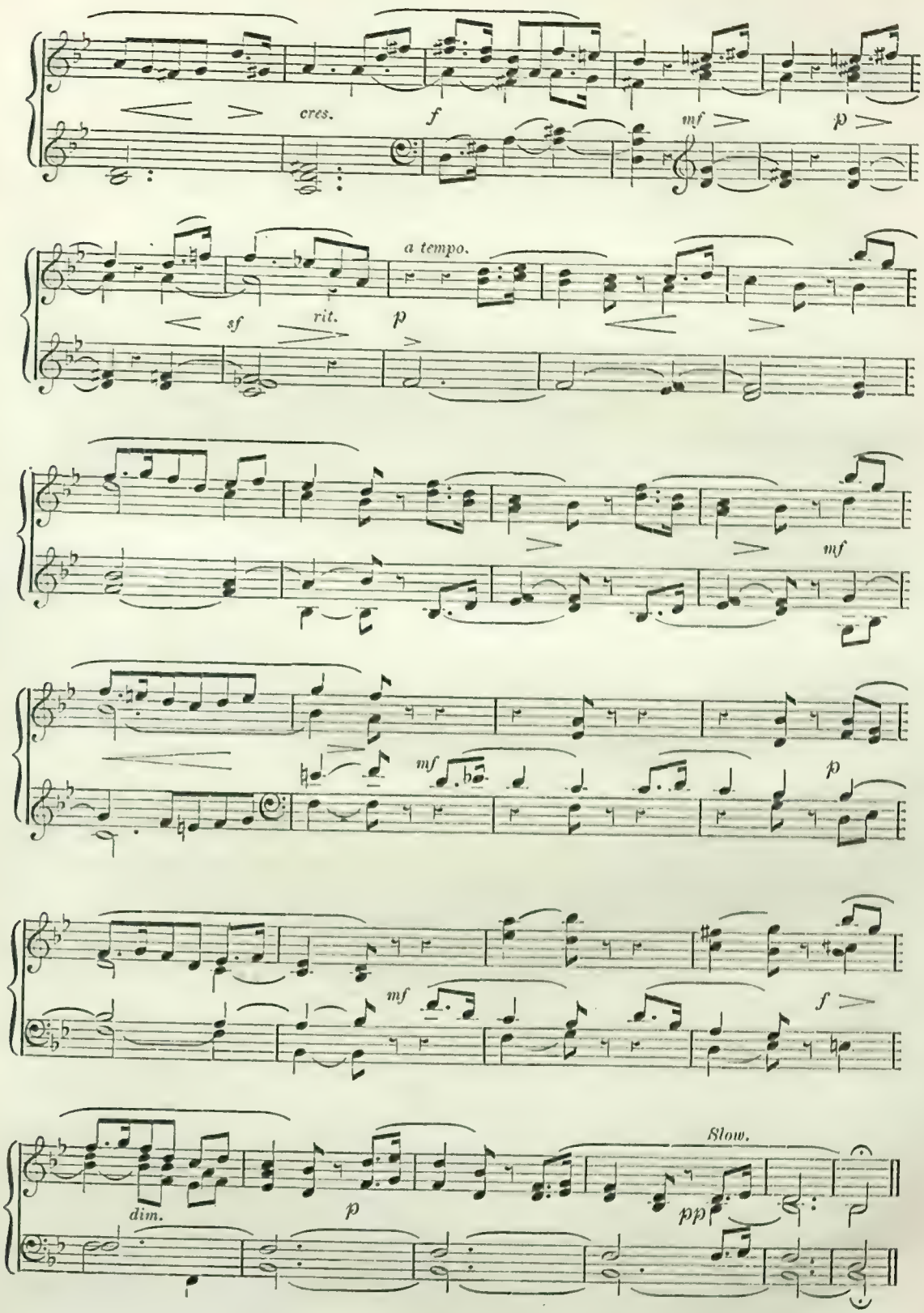

Ch. or Gt. (as before.)
Ped.
molto rall.
a tempo.
Sw.
add Reed.
cre - - scen - do.
Senza Ped.
Reed in.
cres.
Ped.
dim.
Diaps. only.
ritard.

No. 47.

FRANZ NAVA.

Andante con grazia.

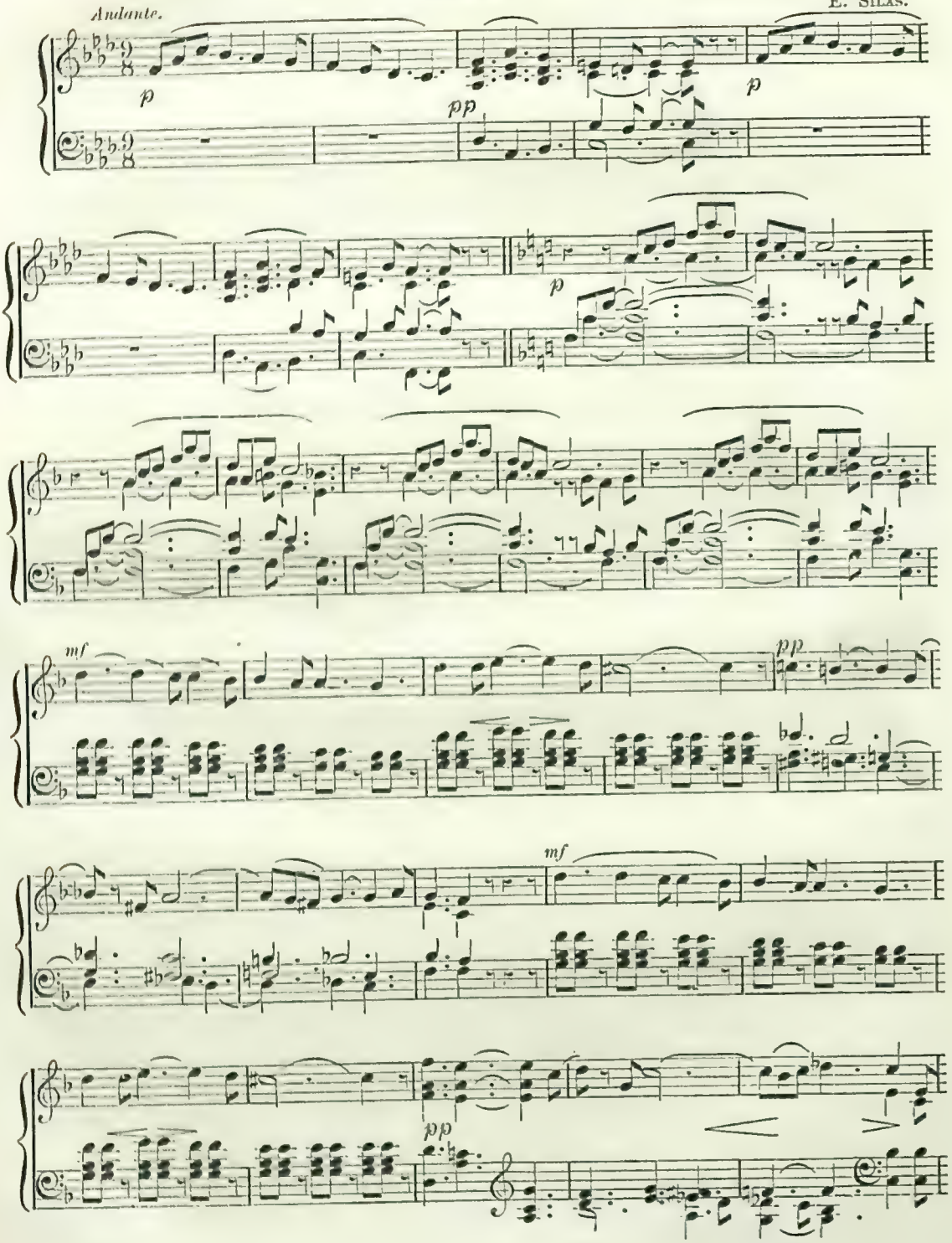


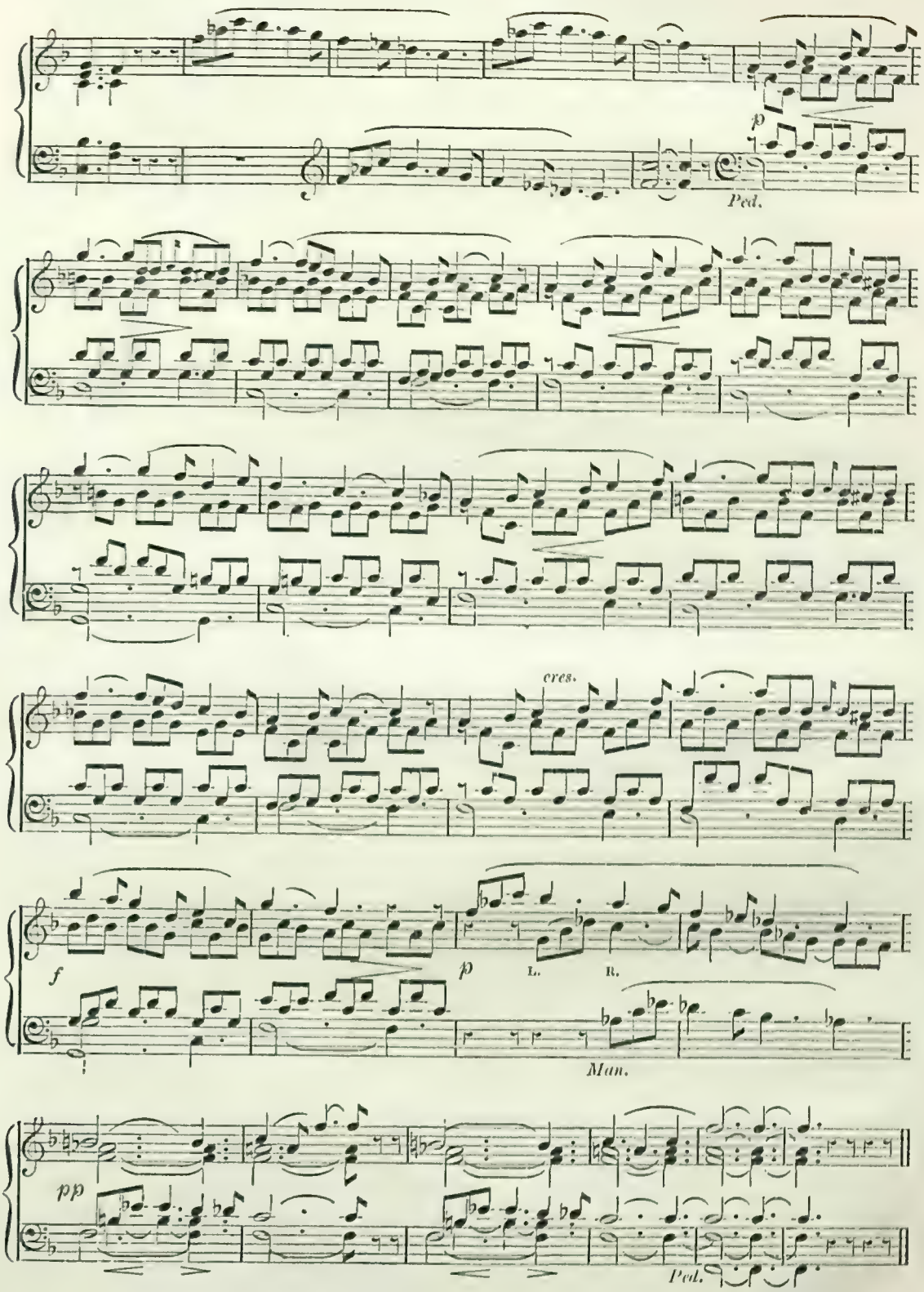

cres.
f
mf
p
a tempo.
sf
rit.
p
mf
mf
p
mf
f
dim.
p
Slow.
pp

No. 48.

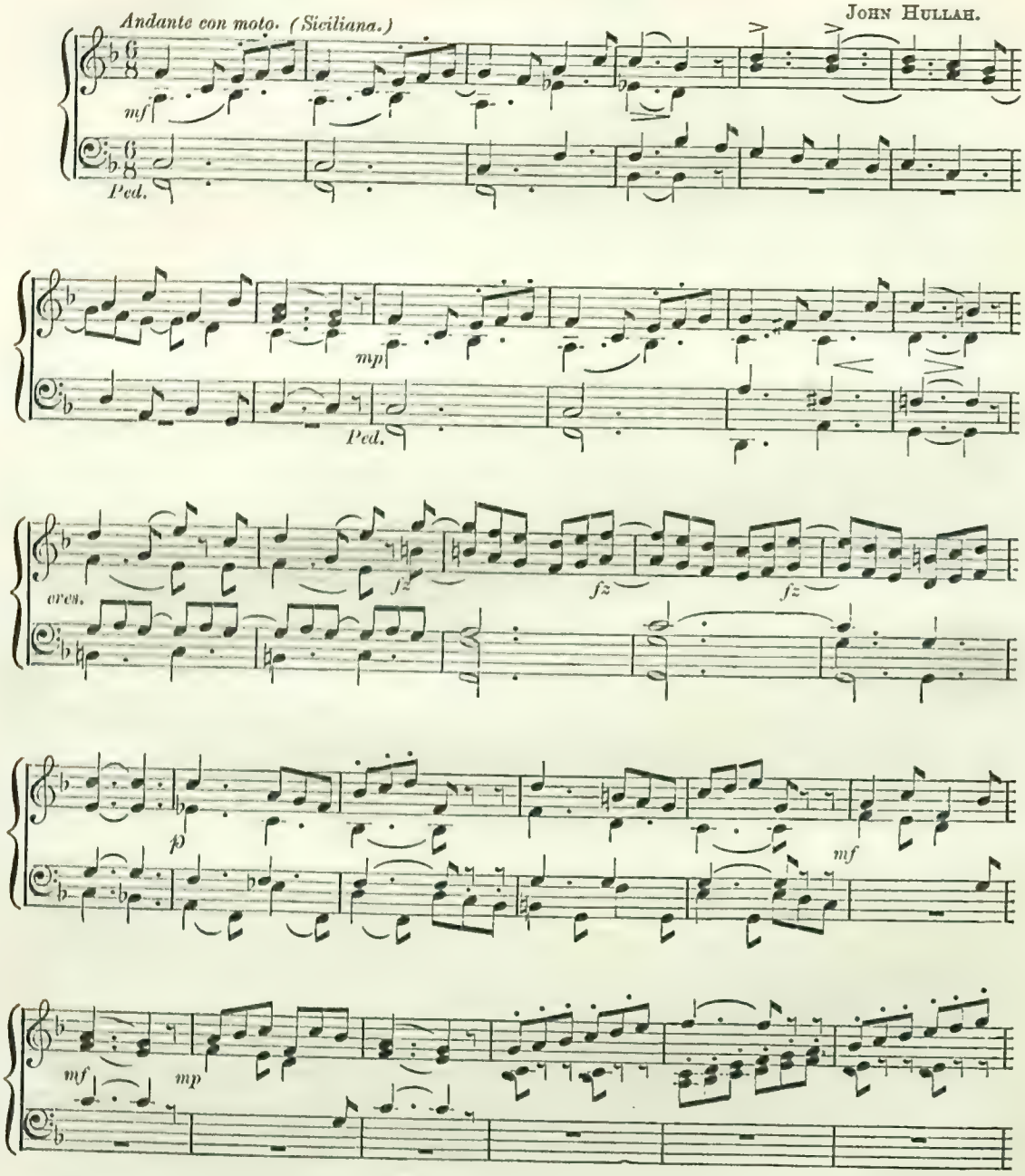
Pastorale.

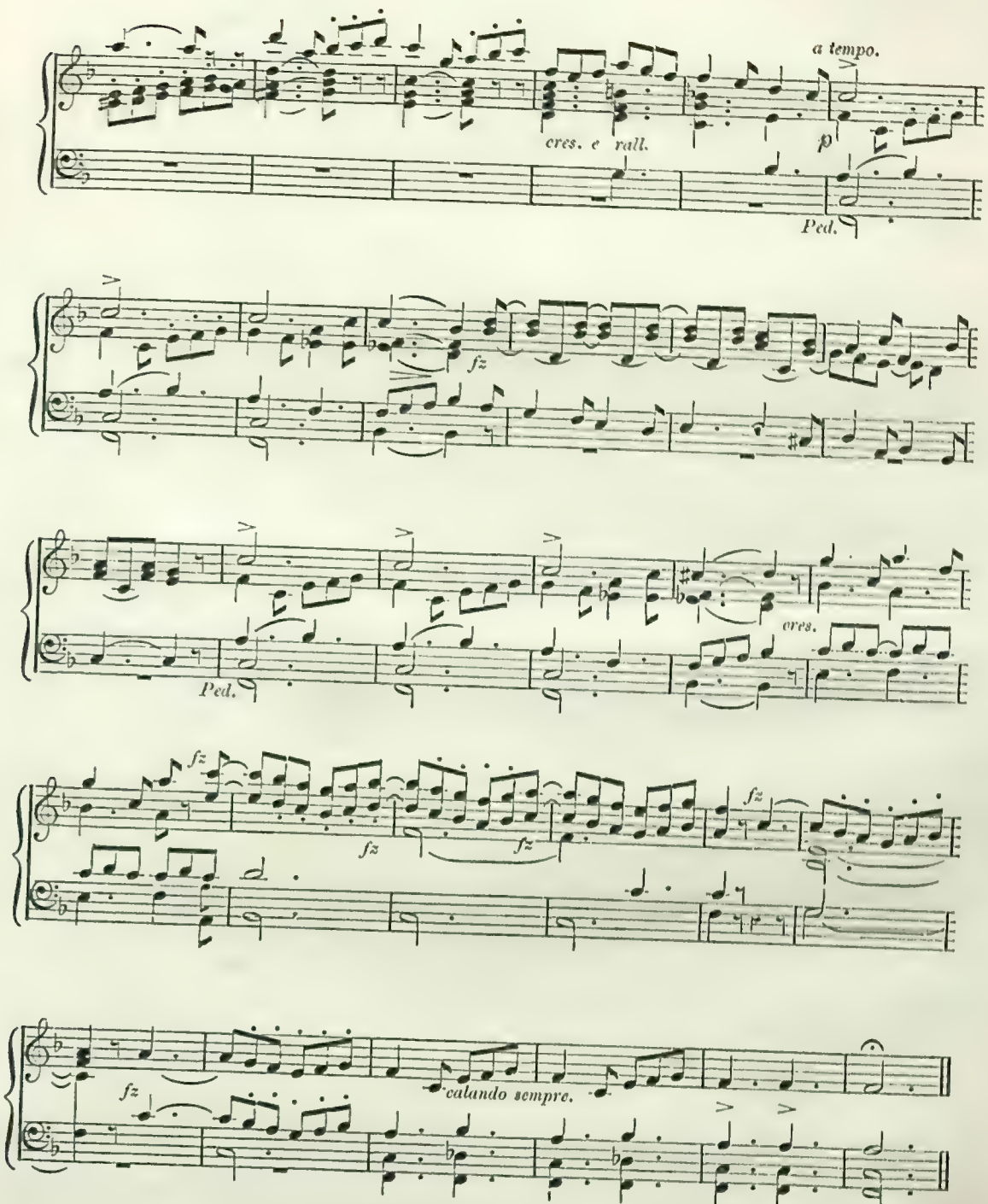
E. Silas.




p
Ped.
cres.
f
p
L.
R.
Man.
pp
Ped.

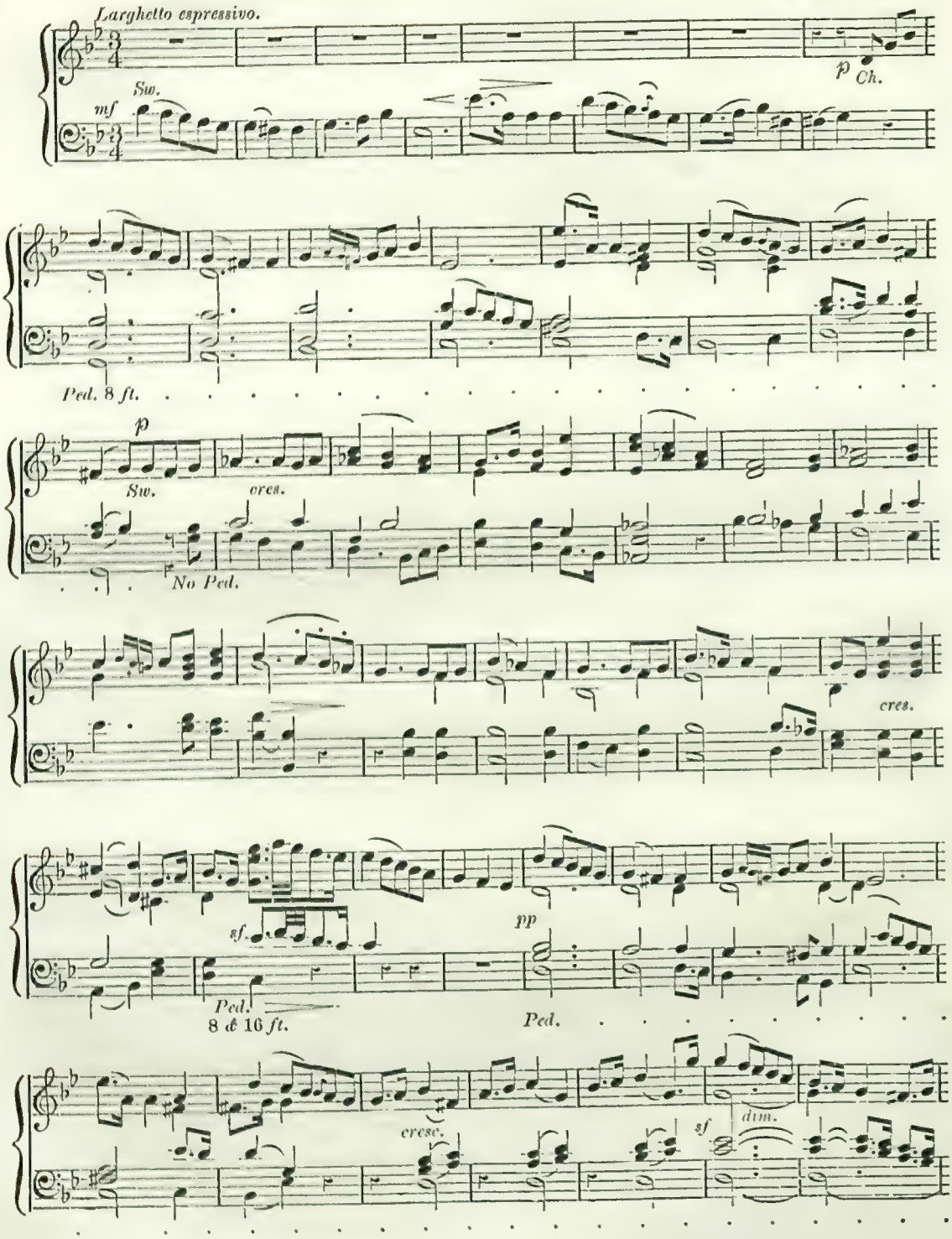
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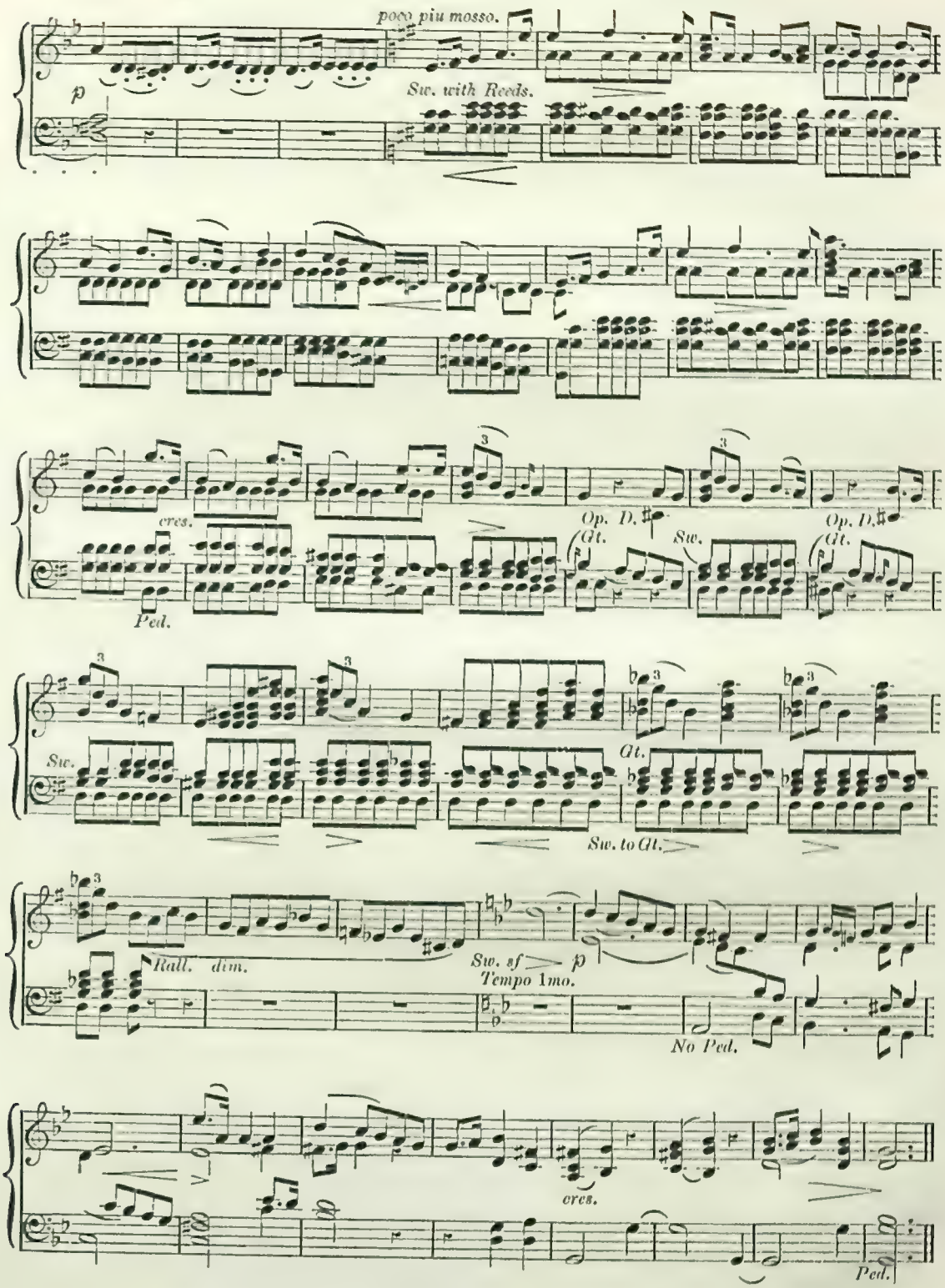

Andante con moto. (Siciliana.)
JOHN HULLAH.
mf
Ped.
mp
Ped.
cres.
fz
fz
fz
p
mf
mf
mp


a tempo.
cres. e rall.
p
Ped.
fz
Ped.
cres.
fz
fz
fz
fz
fz
calando sempre.

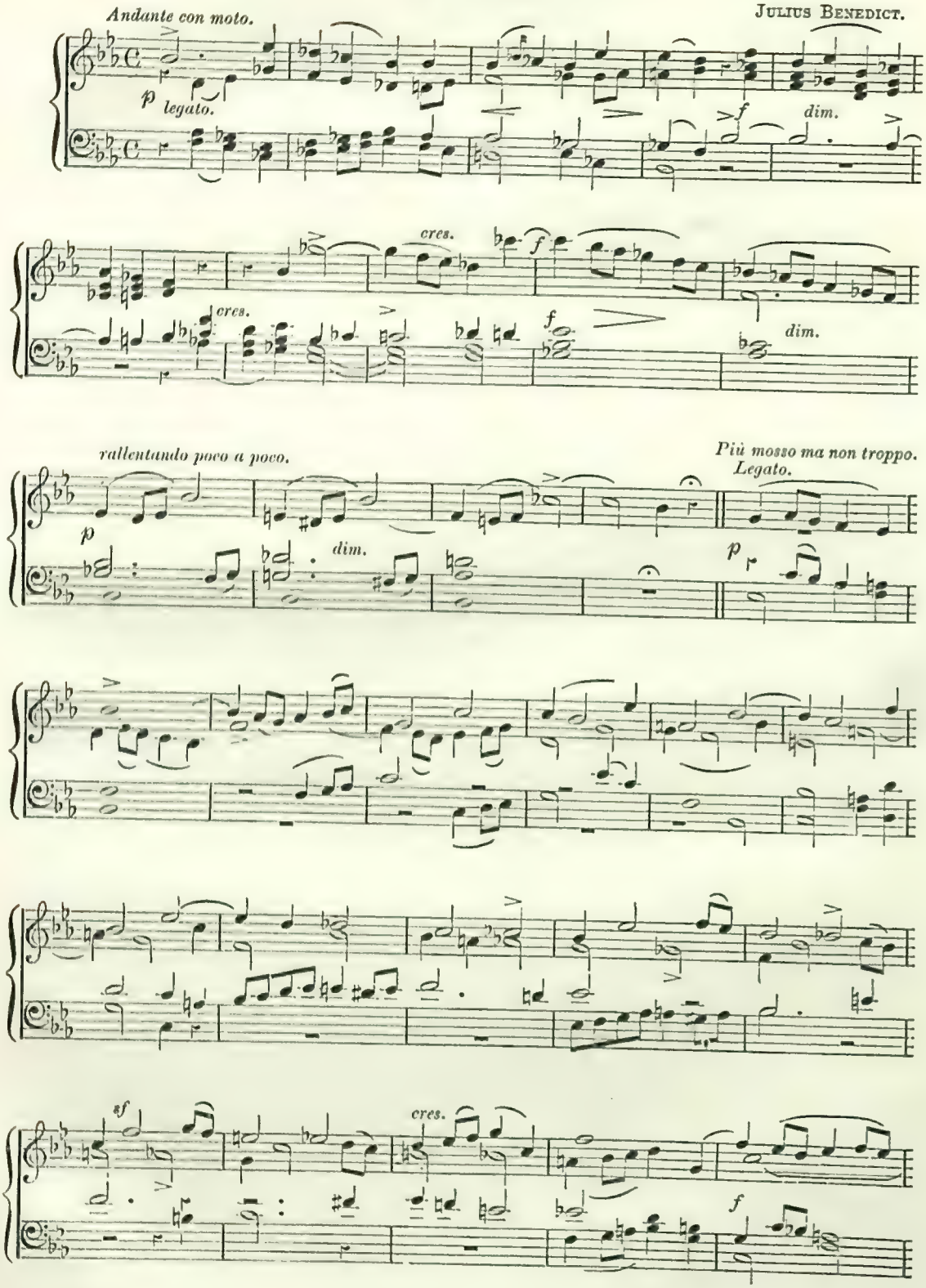
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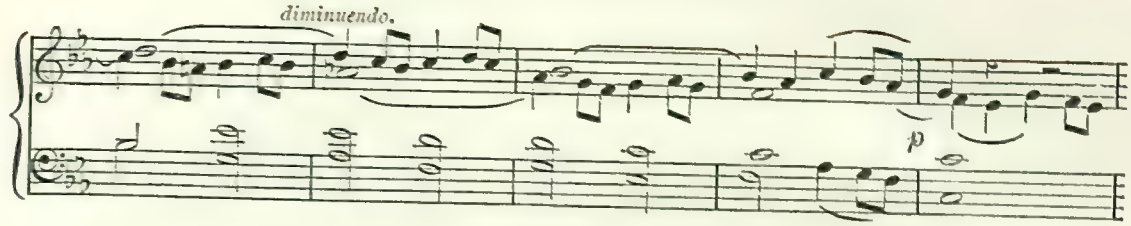
G. A. Macfarren.




poco piu mosso.
p
Sw. with Reeds.
cres.
Ped.
Op. D.
Gt.
Sw.
Op. D.
Gt.
Sw.
Gt.
Sw. to Gt.
Rall. dim.
Sw. sf
p
Tempo 1mo.
No Ped.
cres.
Ped.

No. 51.

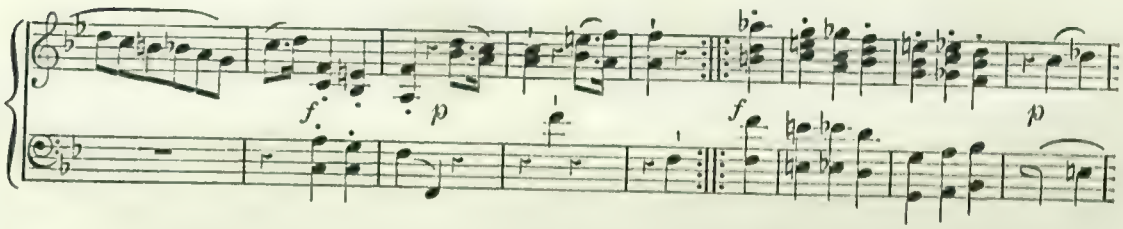

Andante con moto.
JULIUS BENEDICT.
p legato.
f
dim.
cres.
f
cres.
f
dim.
rallentando poco a poco.
Più mosso ma non troppo.
Legato.
p
dim.
p
sf
cres.
f

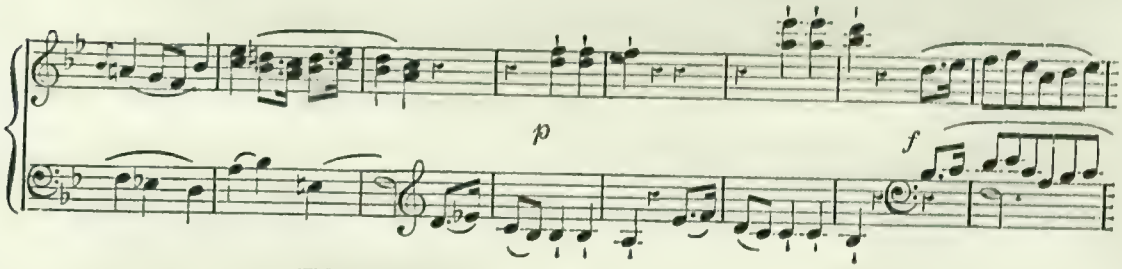




MINUETTO FROM MOZART'S SONATA IN E♭.



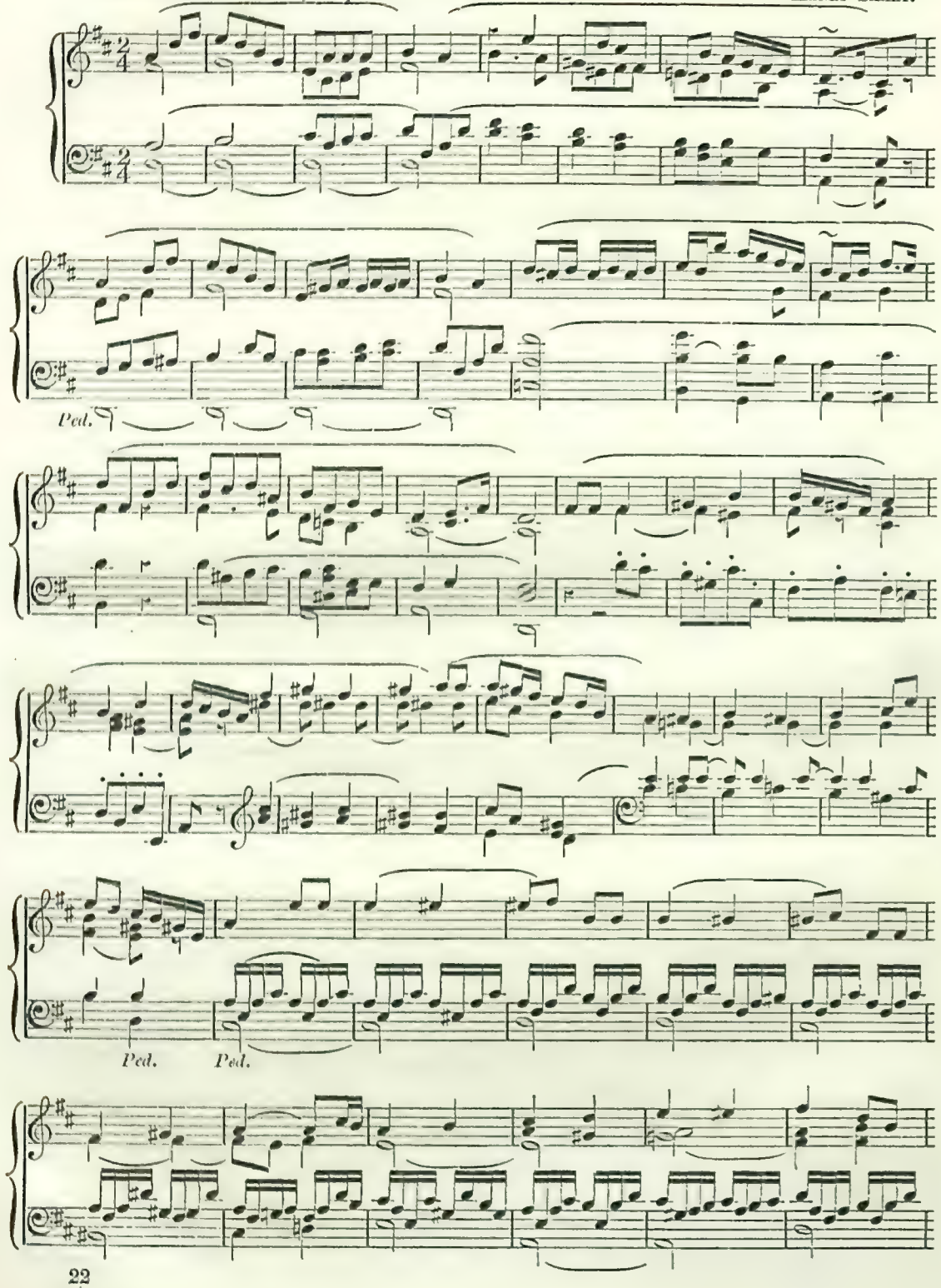


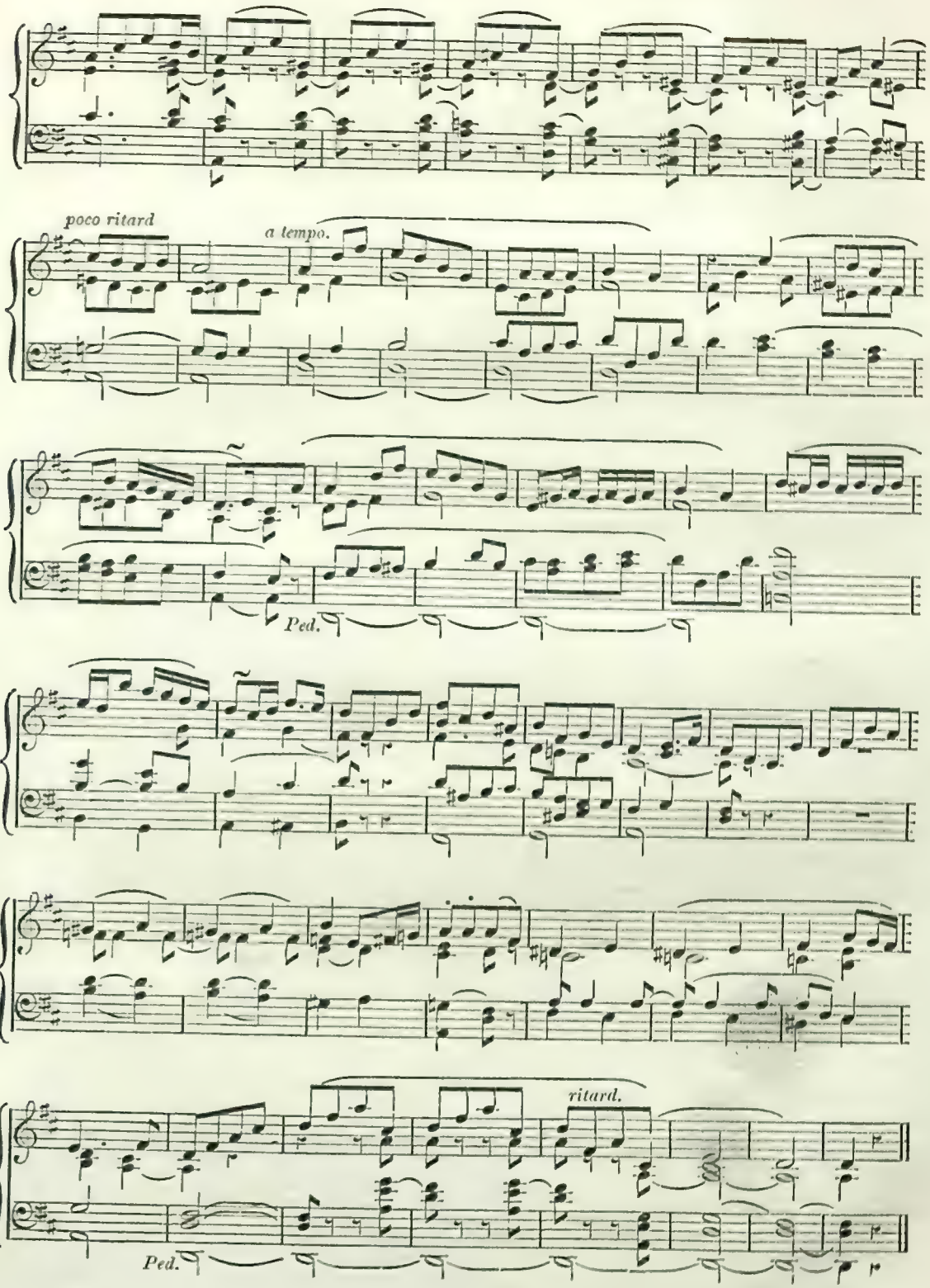




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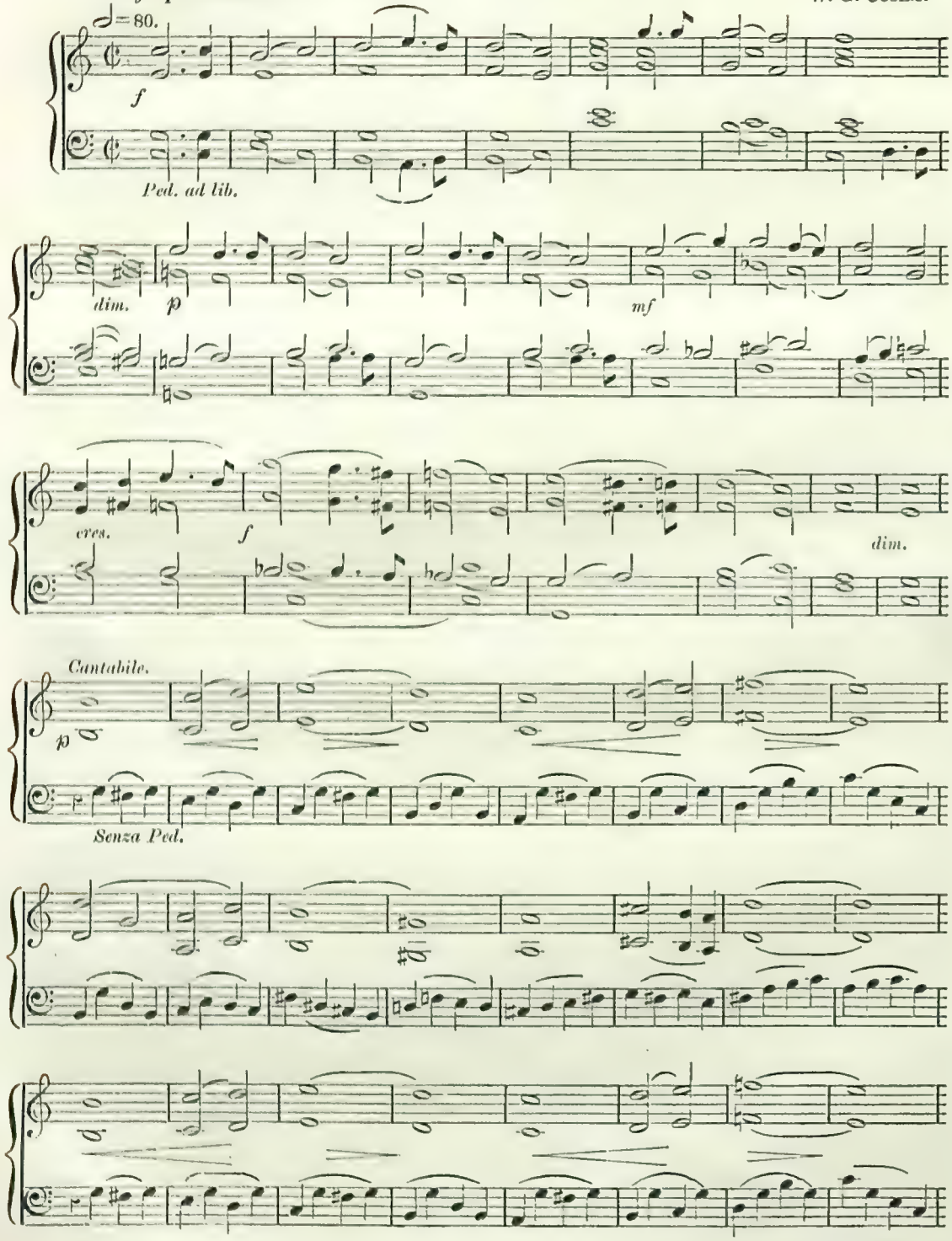
Andante con moto. For soft stops. HENRY SMART.

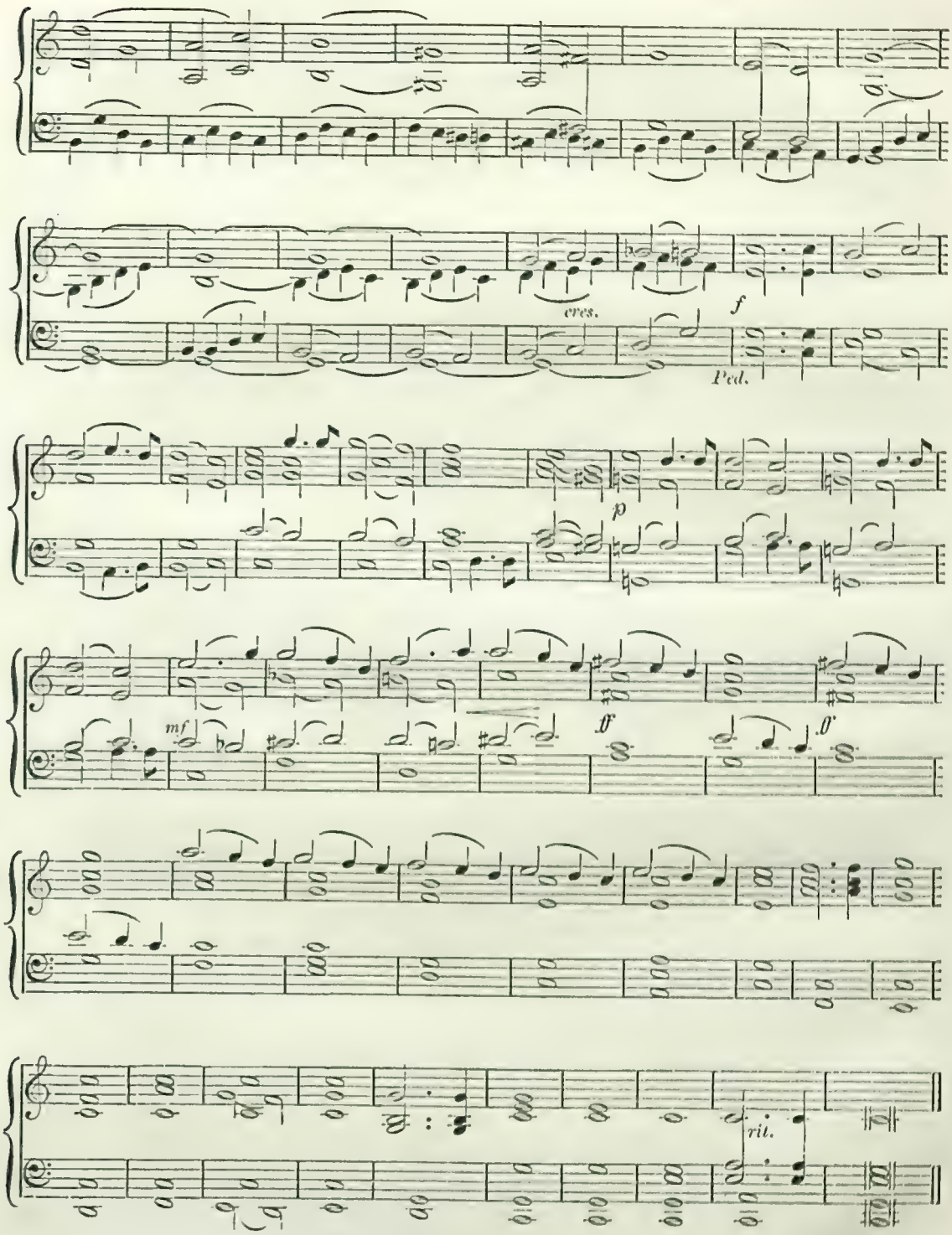



poco ritard
a tempo.
Ped.
ritard.
Ped.

No. 53.

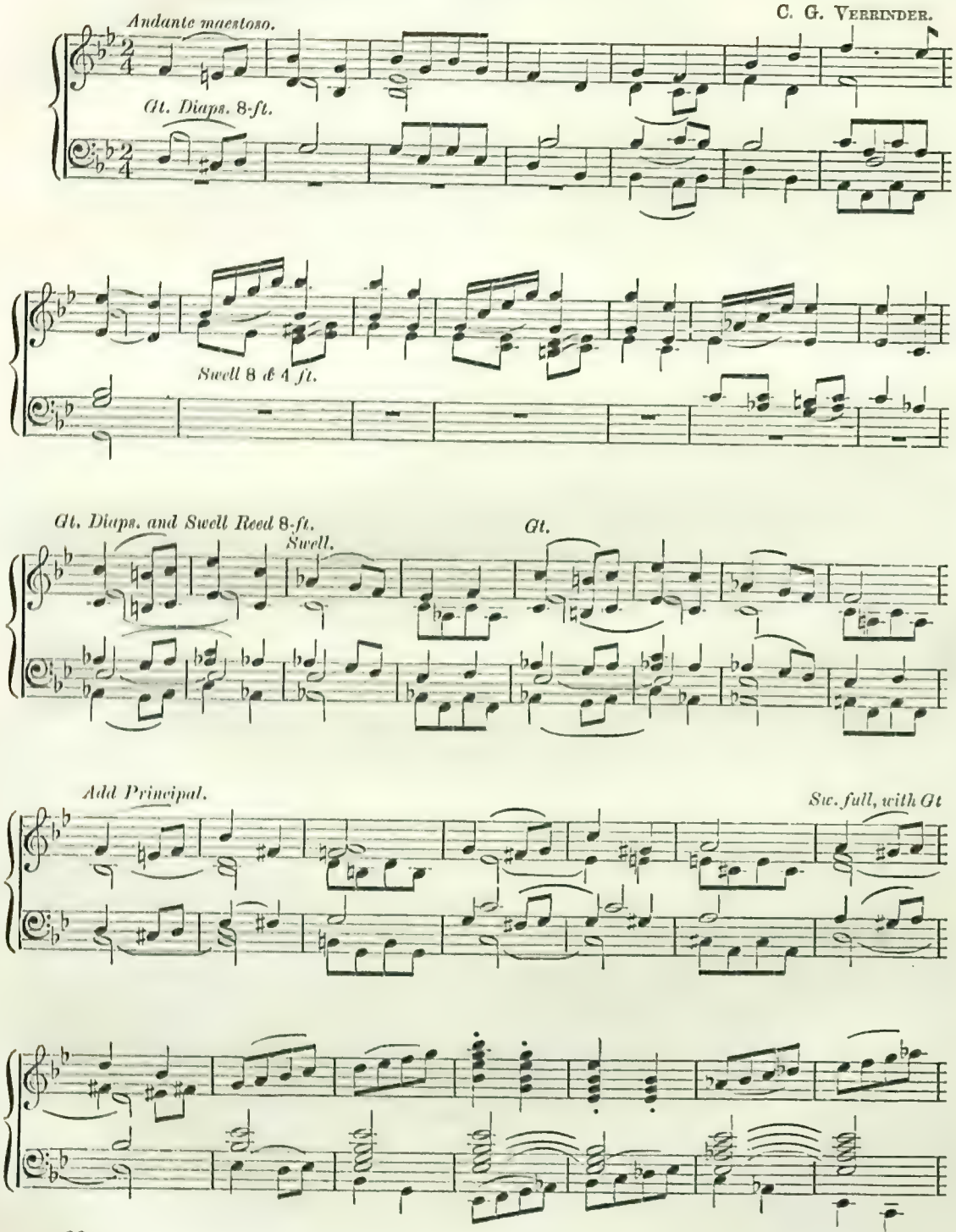
Allegro poco Maestoso. W. G. Cusins.




cres.
f
Ped.
p
mf
ff
ff
rit.

No. 54.

C. G. Verrinder.

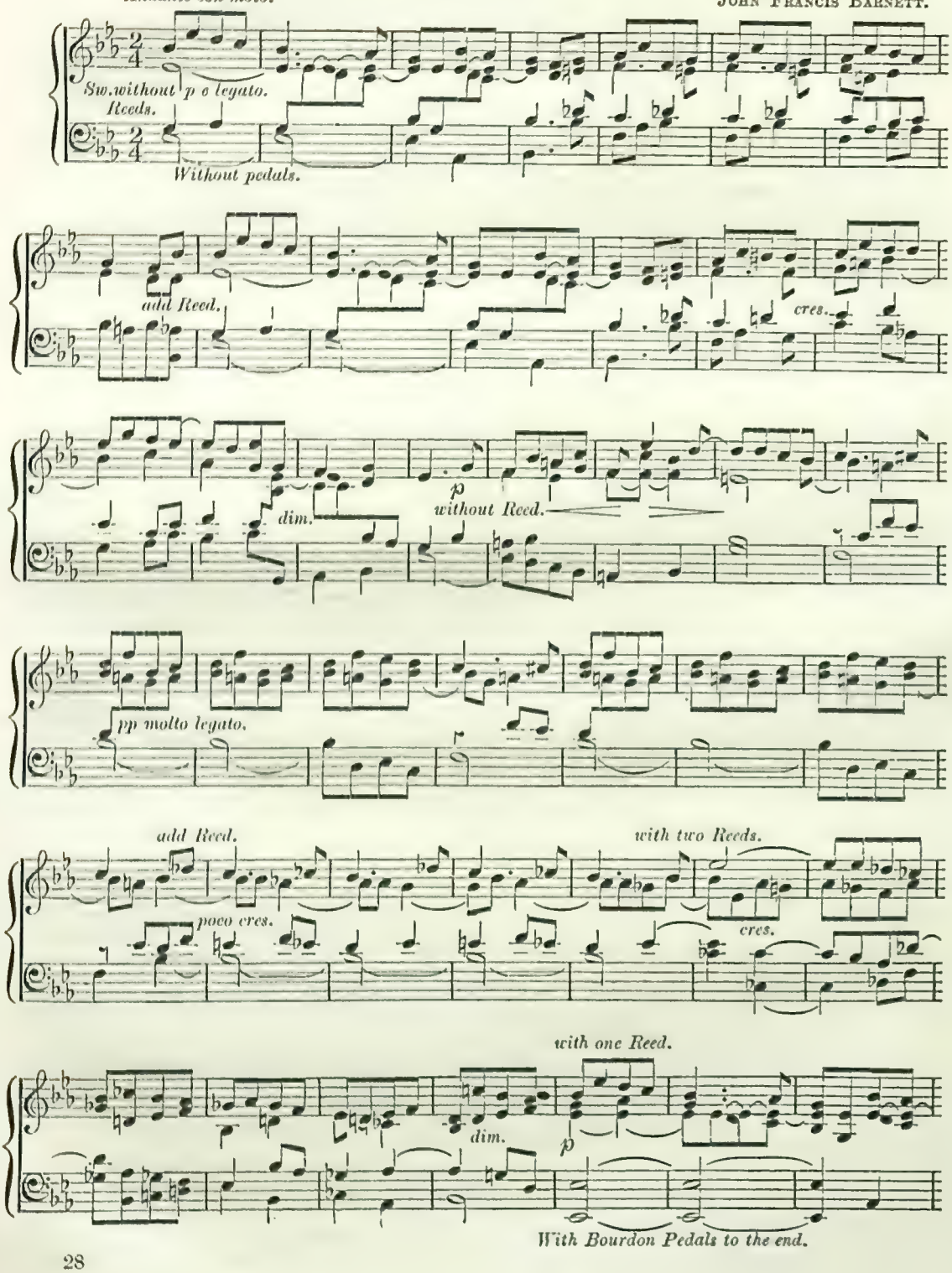


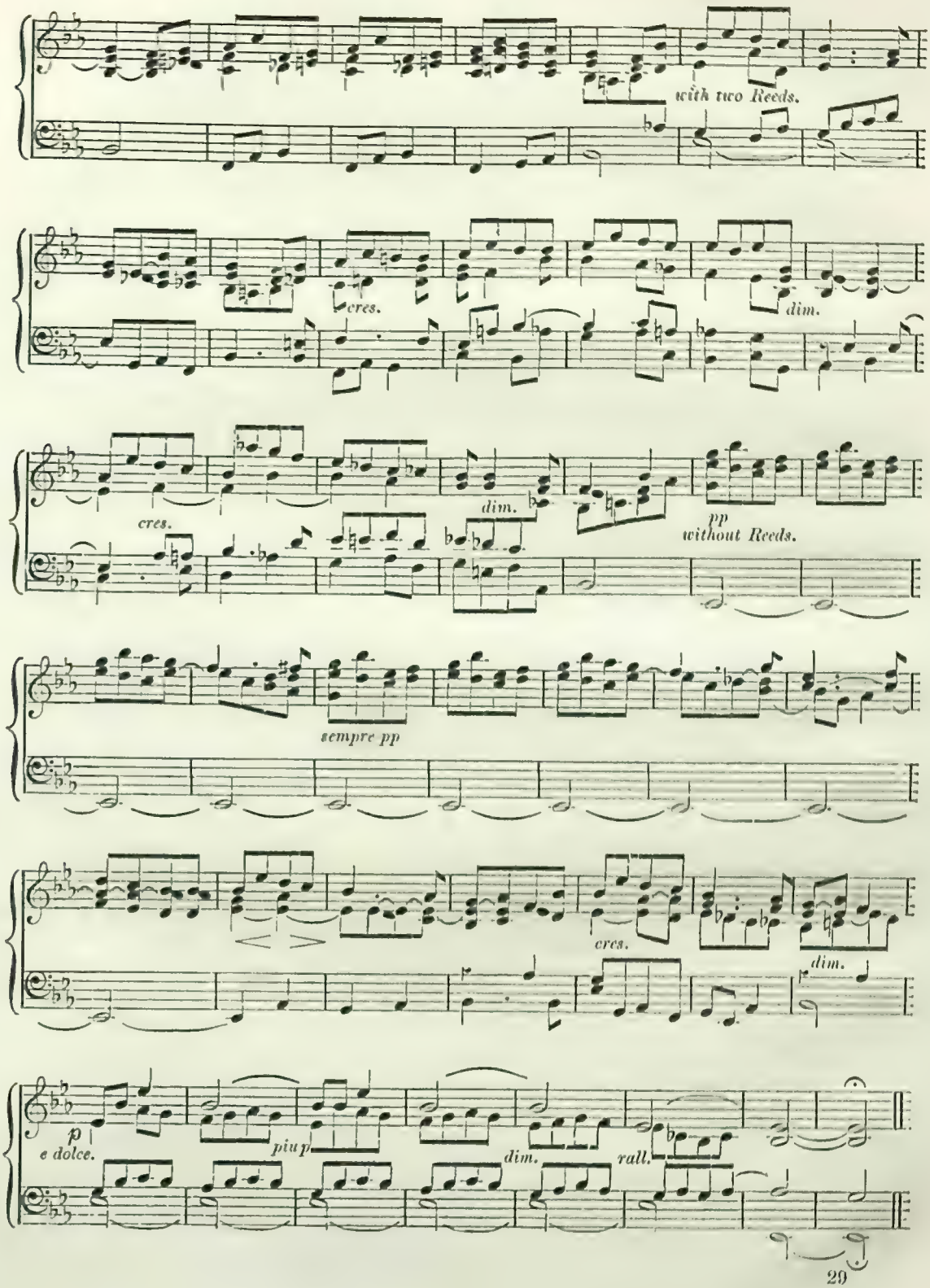

Mixtures.
Full Organ.
ff
Adagio.
Choir Flute Recit.
Adagio.
Dulciana 8-ft.
p

No. 55.

Andante con moto.

JOHN FRANCIS BARNETT.




with two Reeds.
cres.
dim.
cres.
dim.
pp
without Reeds.
sempre pp
cres.
dim.
p
e dolce.
più p
dim.
rall.

No. 56.

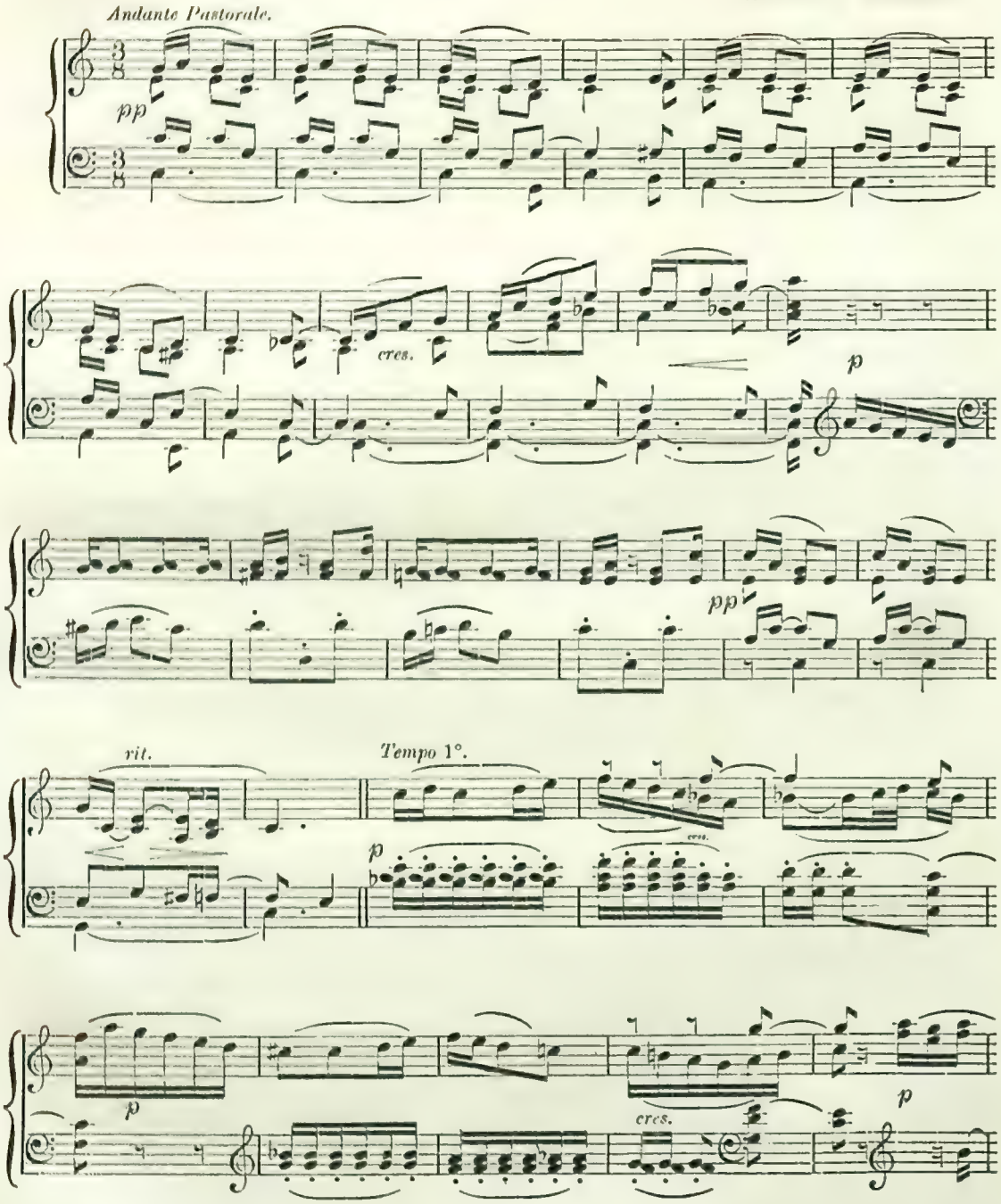
R. Forsey Brion.

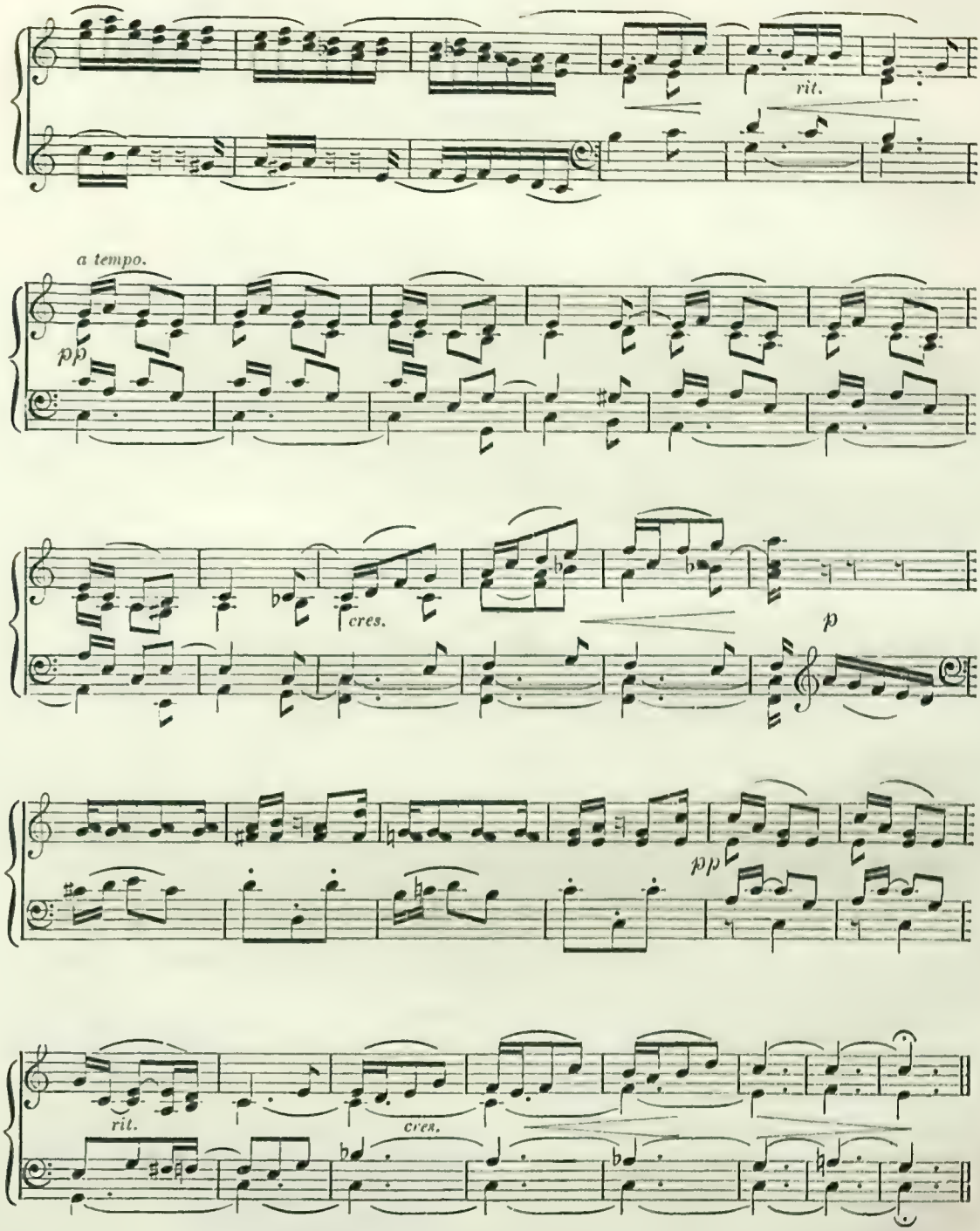



Sw. to Gt.
S. Diap.
mf
sf
sf
Ch p
No Ped.
cresc.
pp Ped.
sf
Sw. Op.
Diap. only.
Add Oboe.
Ped.
Sw. Diap. only.
Ped.

No. 57.

EDWARD F. RIMBAULT.

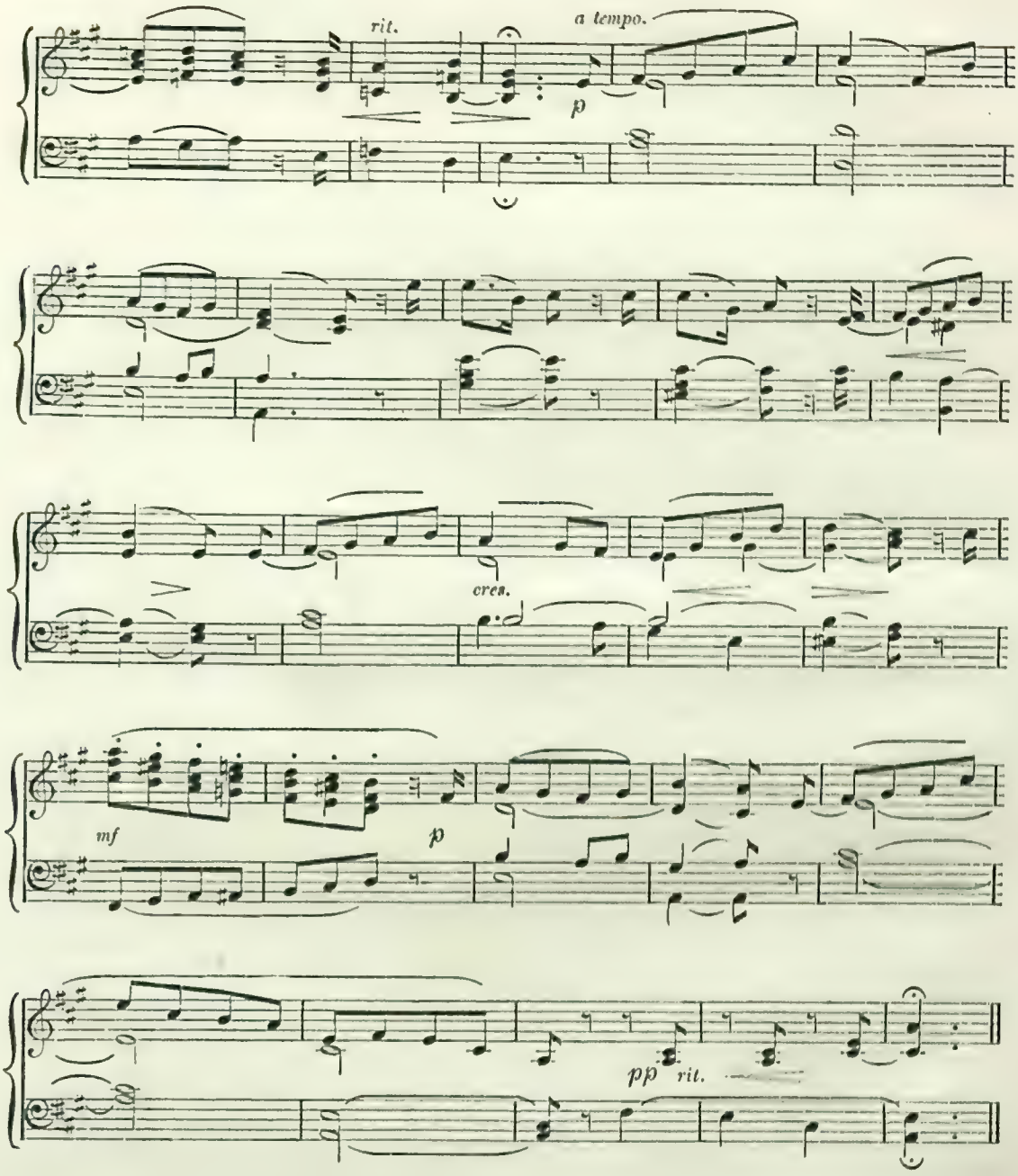



rit.
a tempo.
pp
cres.
p
pp
rit.
cres.

No. 58.

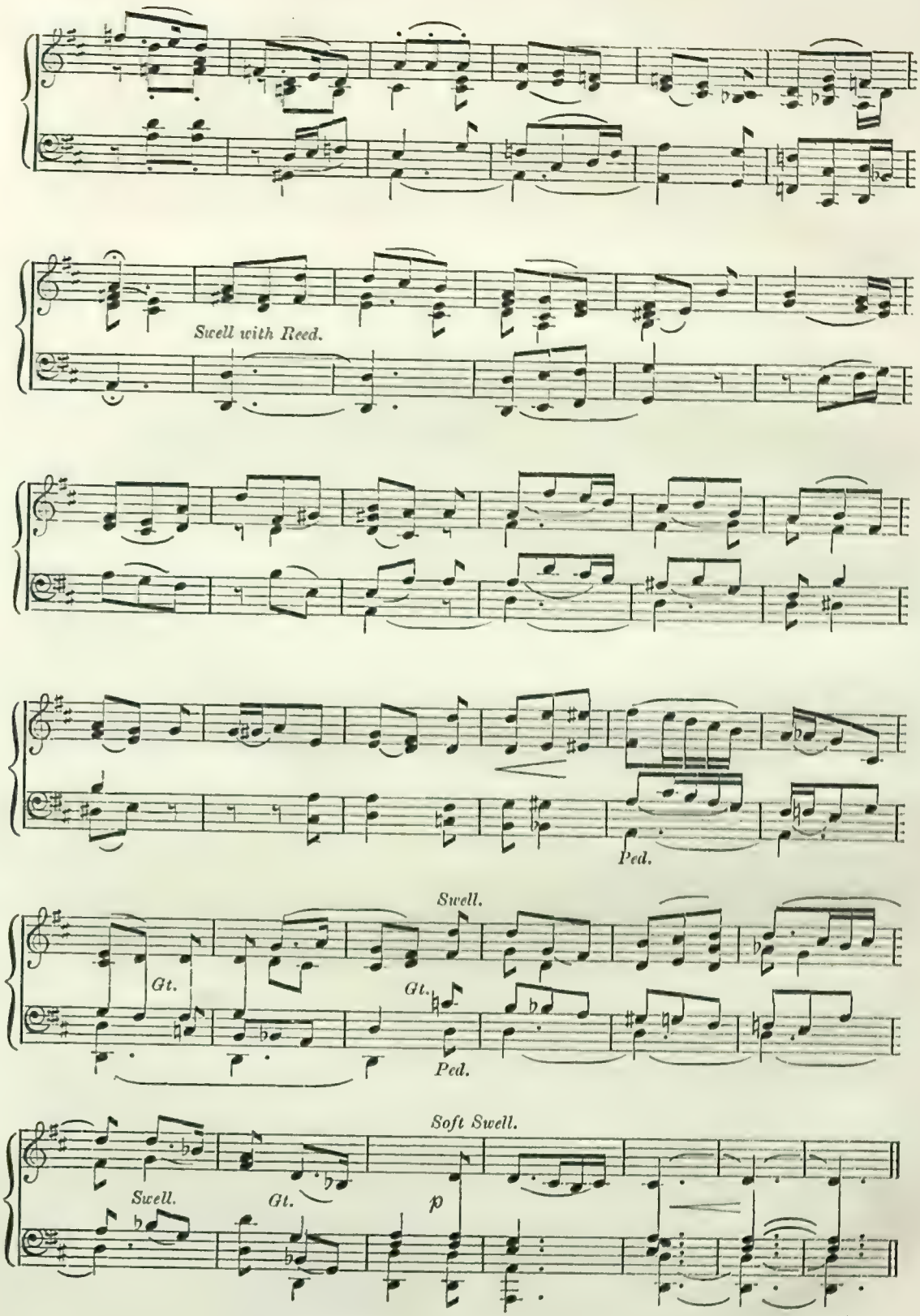
EDWARD F. RIMBAULT.




rit.
a tempo.
p
cres.
mf
p
pp
rit.

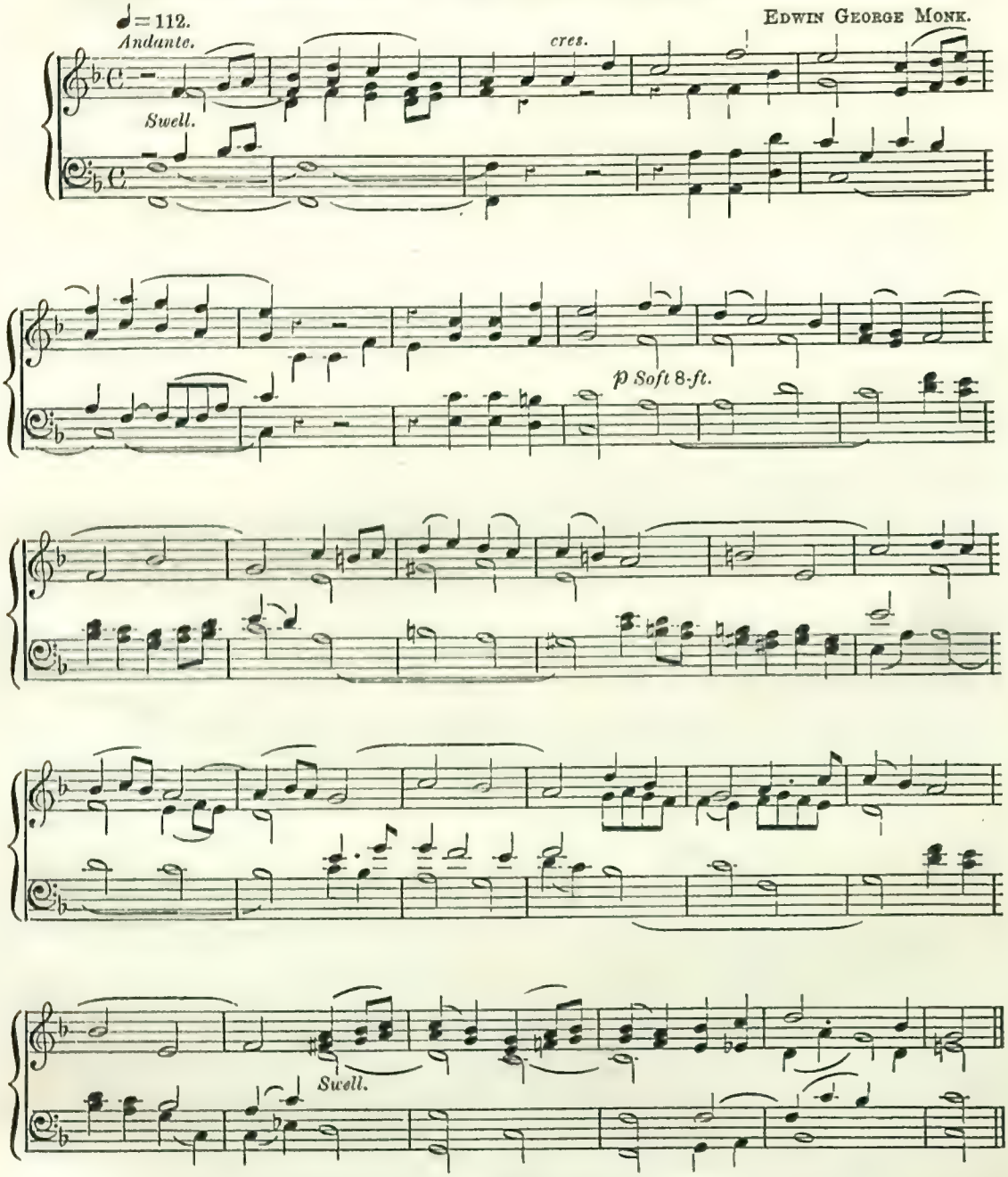
No. 59.


Lento. ♩= 72.
CHARLES GOODRAN.
f Gt. Diaps.
♪= 92.
Andante.
Swell. p
Gt. Diaps.
Swell.
Gt.
Ped.
Gt. coupled.

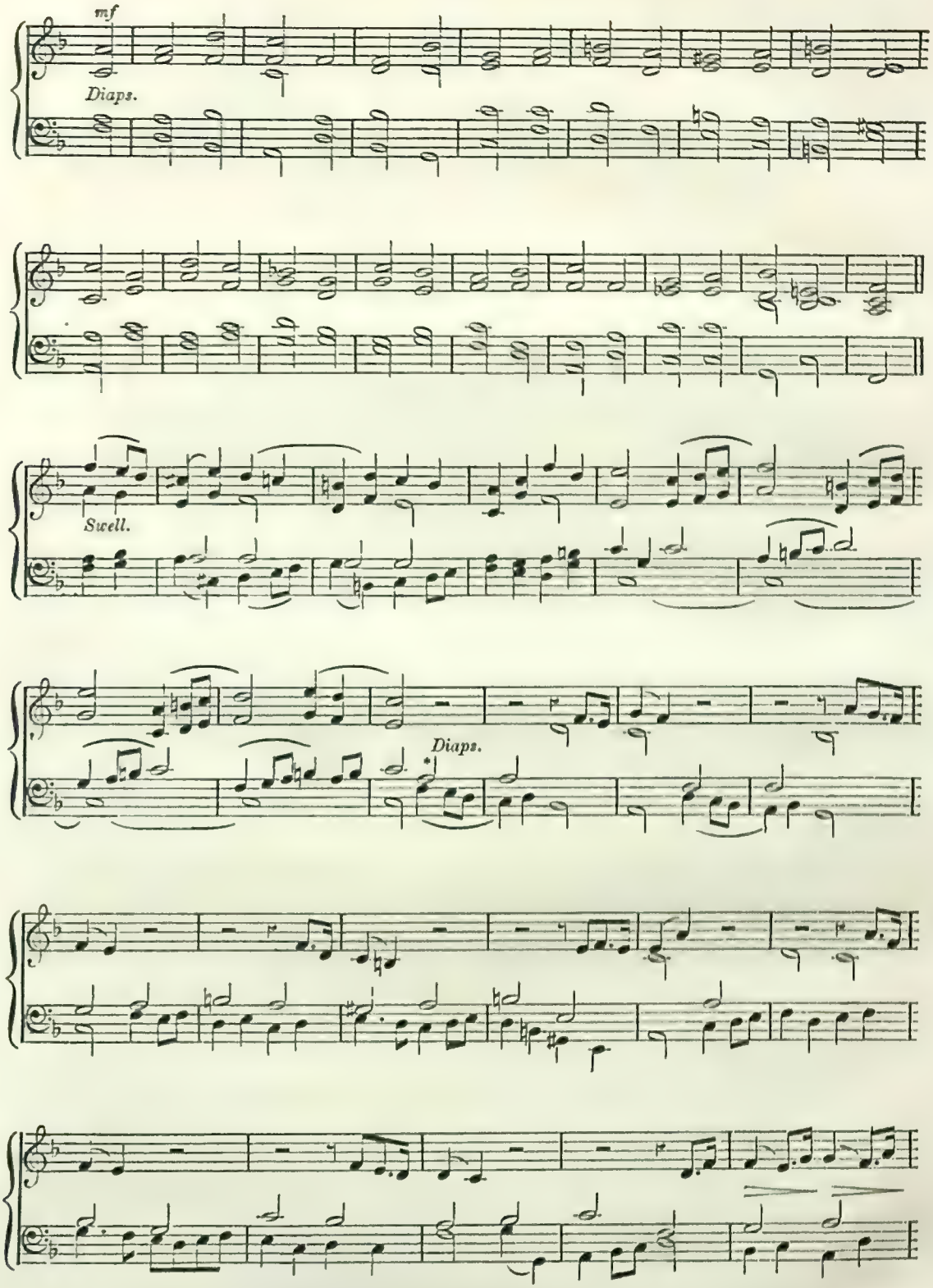

Swell with Reed.
Ped.
Swell.
Gt.
Gt.
Ped.
Soft Swell.
Swell.
Gt.
p

No. 60.

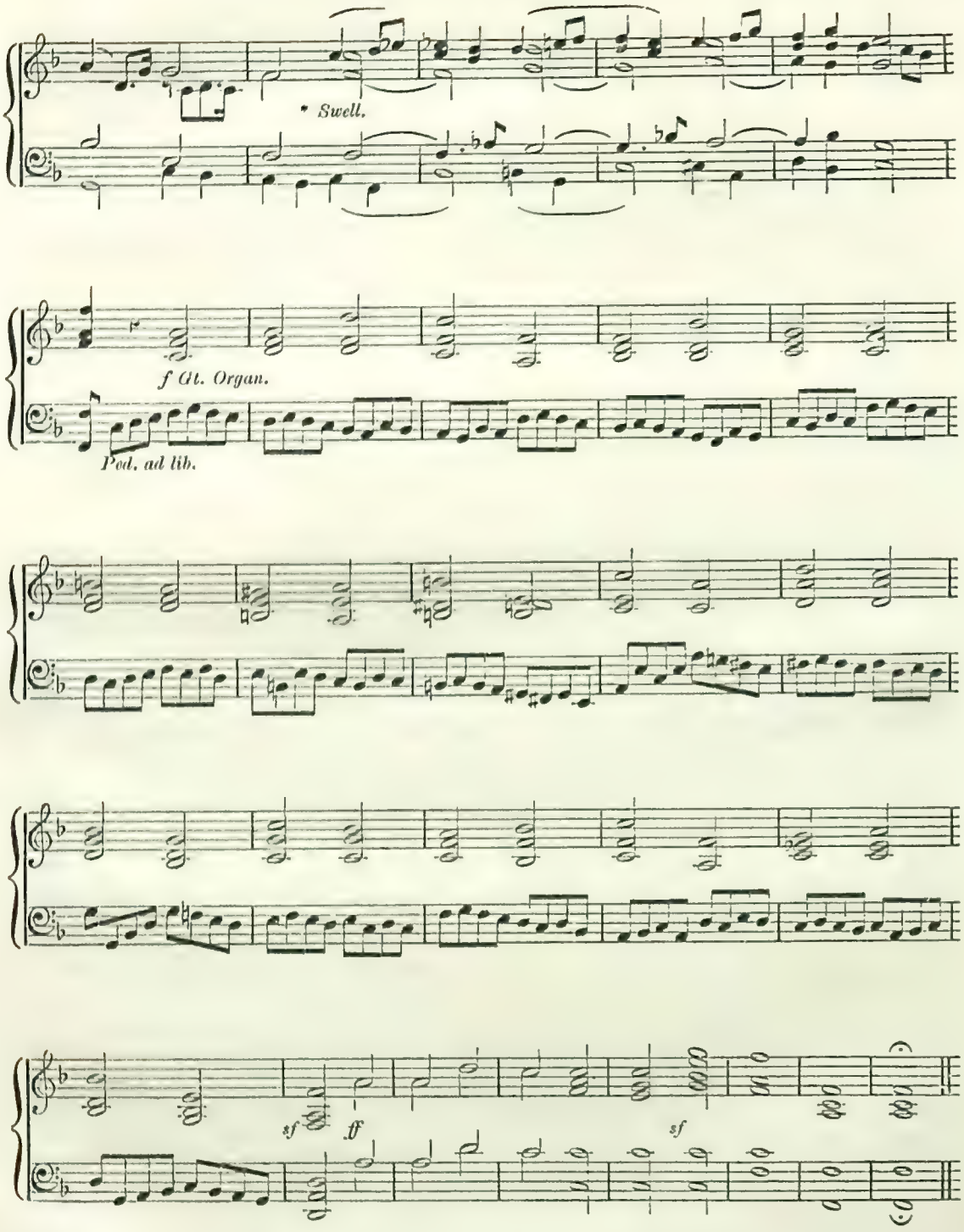
ON THE CHORAL MELODY "WITH ME IS LUKE, ALONE OF ALL."*



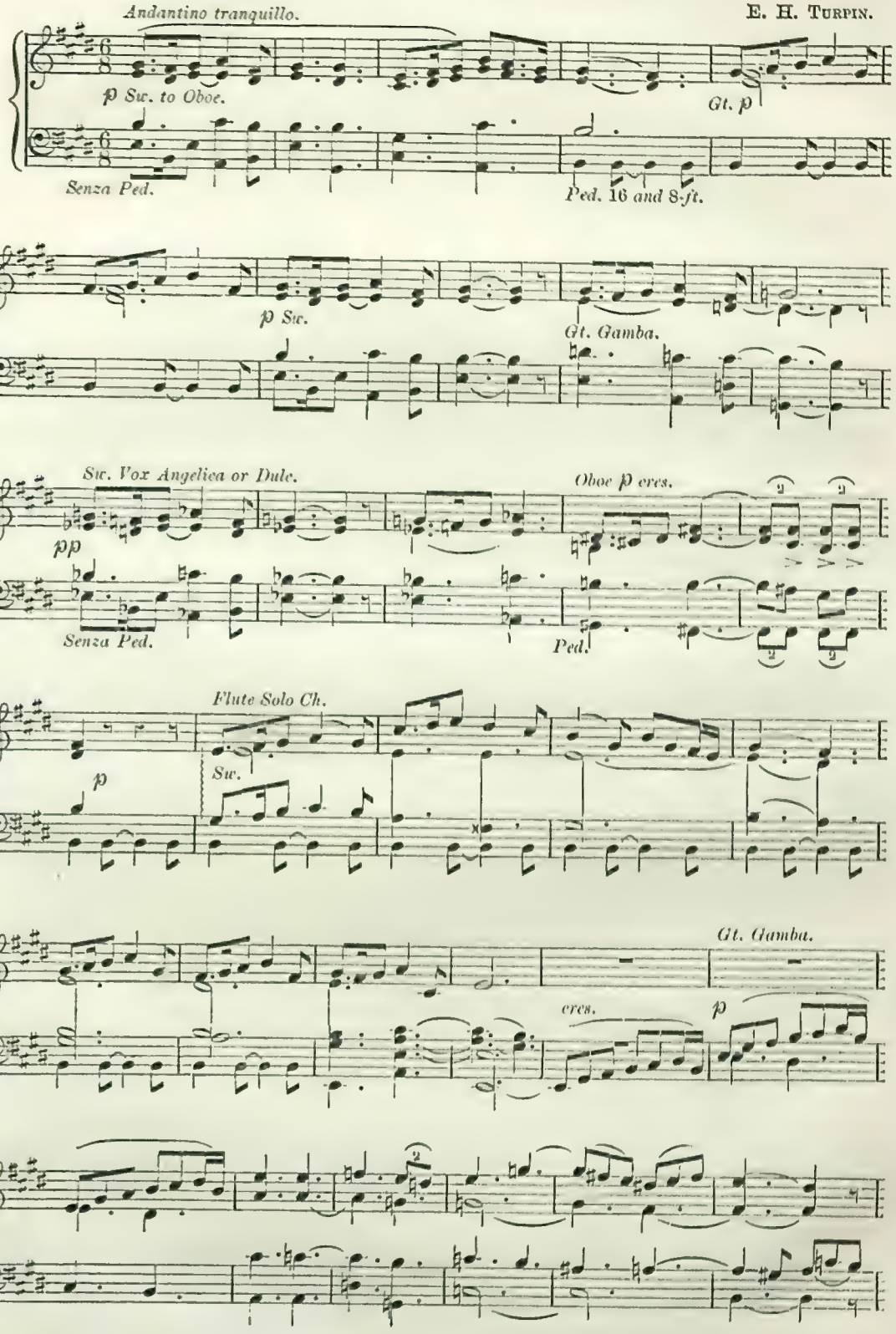
* From "The Anglican Hymn Book," by permission.

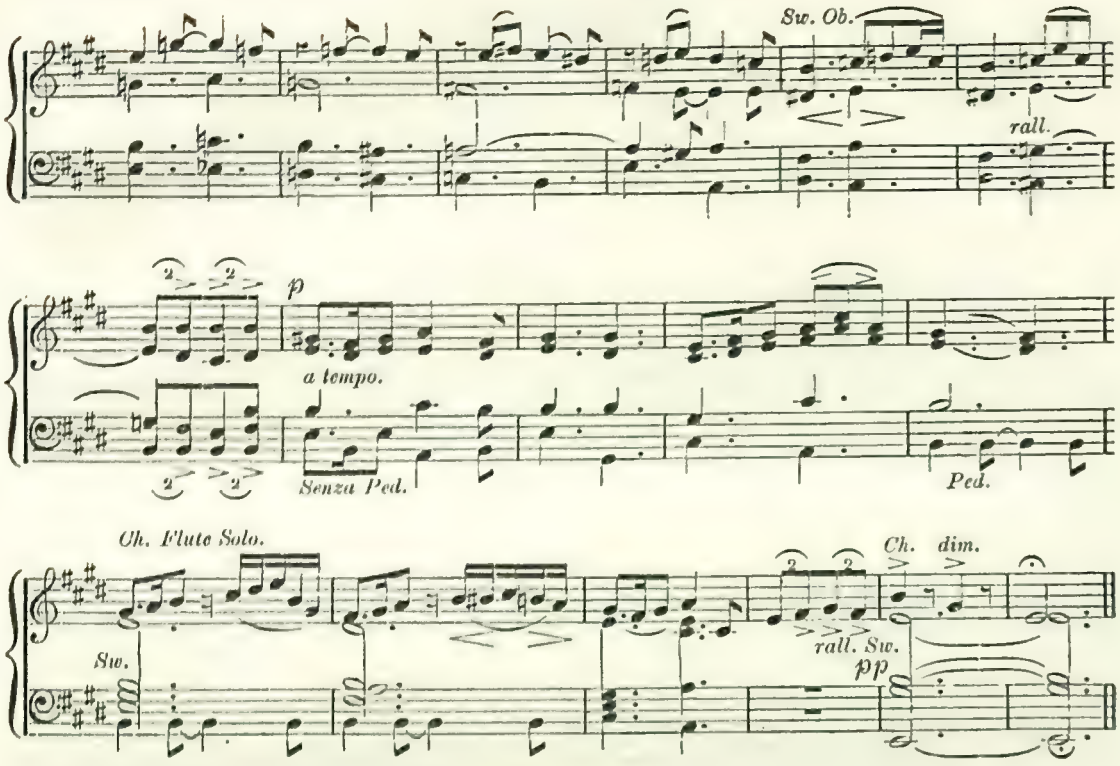


The passage between the asterisks may be played on two manuals and pedal; the Canto Fermo (Tenor) on some stop of distinctive quality of tone.


* Swell.
f Gt. Organ.
Ped. ad lib.
sf
ff
sf

No. 61.

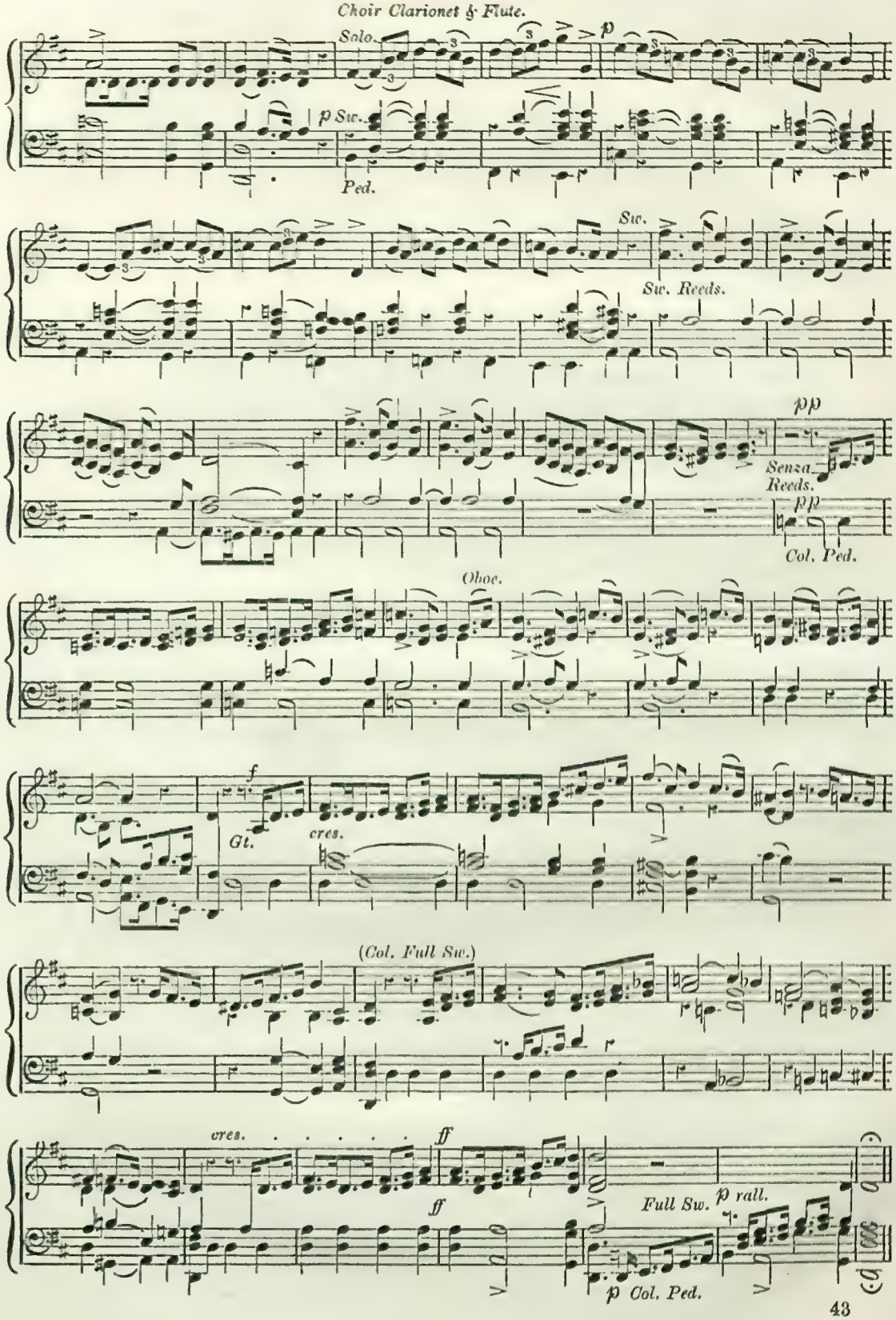

Andantino tranquillo.
E. H. Turpin.
p Sw. to Oboe.
Gt. p
Senza Ped.
Ped. 16 and 8-ft.
p Sw.
Gt. Gamba.
Sw. Vox Angelica or Dulc.
Oboe p cres.
pp
Senza Ped.
Ped.
Flute Solo Ch.
p
Sw.
Gt. Gamba.
cres.
p



No. 62.

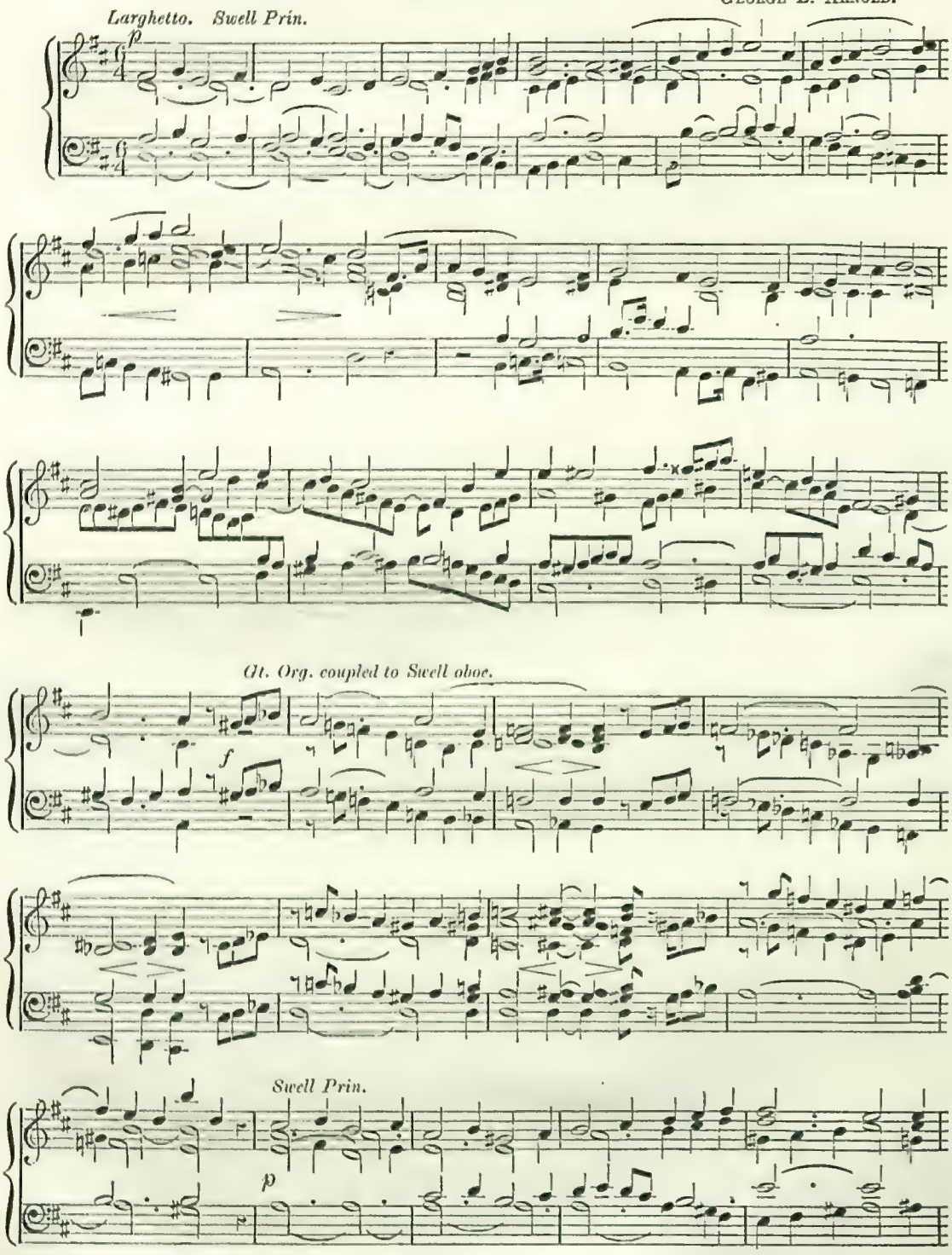
E. H. Turpin.

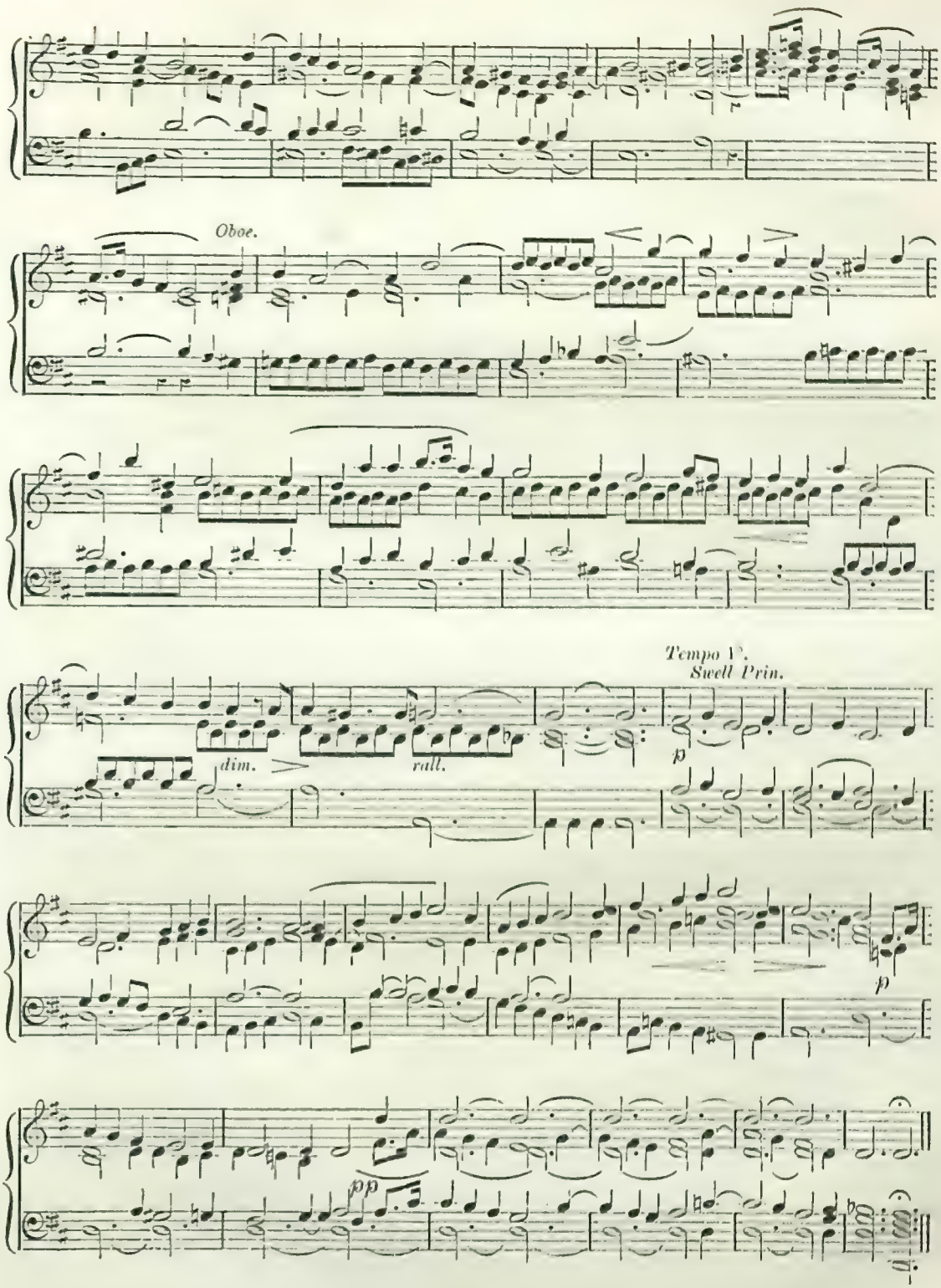



Choir Clarionet & Flute.
Solo.
p
p Sw.
Ped.
Sw.
Sw. Reeds.
pp
Senza Reeds.
pp
Col. Ped.
Oboe.
f
Gt.
cres.
(Col. Full Sw.)
cres.
ff
ff
Full Sw.
p rall.
p Col. Ped.

No. 63.

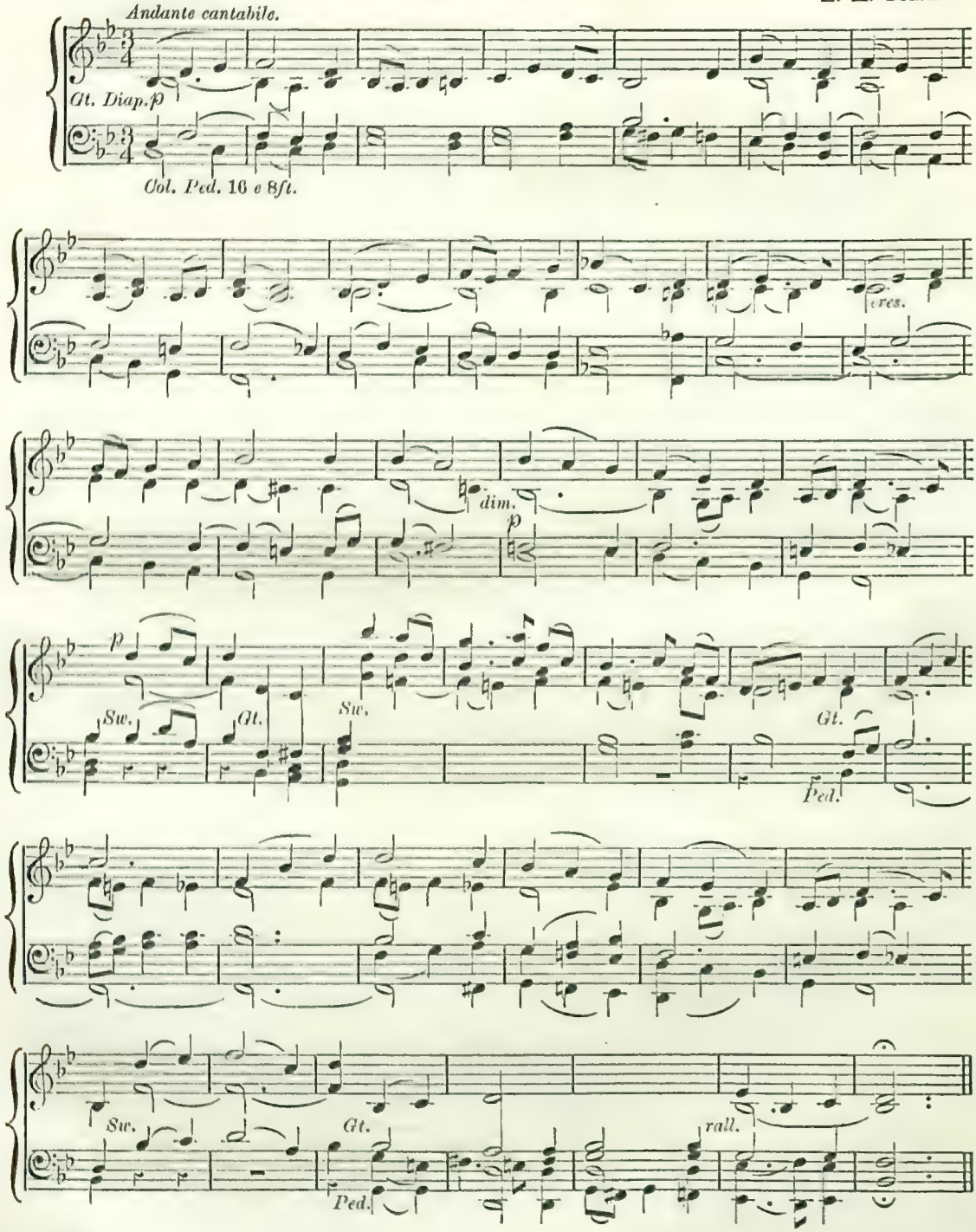
GEORGE B. ARNOLD.




Oboe.
dim.
rall.
Tempo V°.
Swell Prin.
p
p
pp

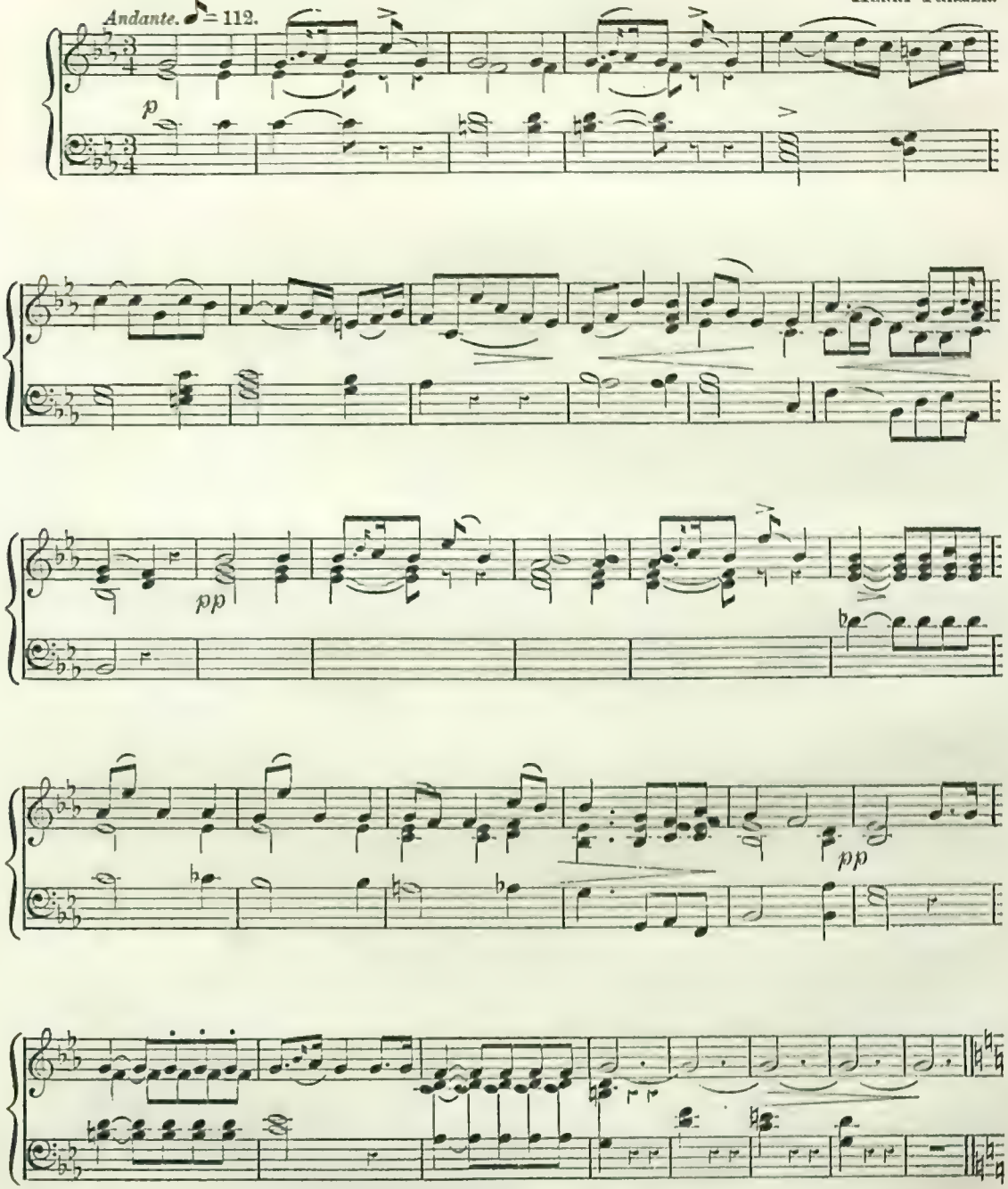
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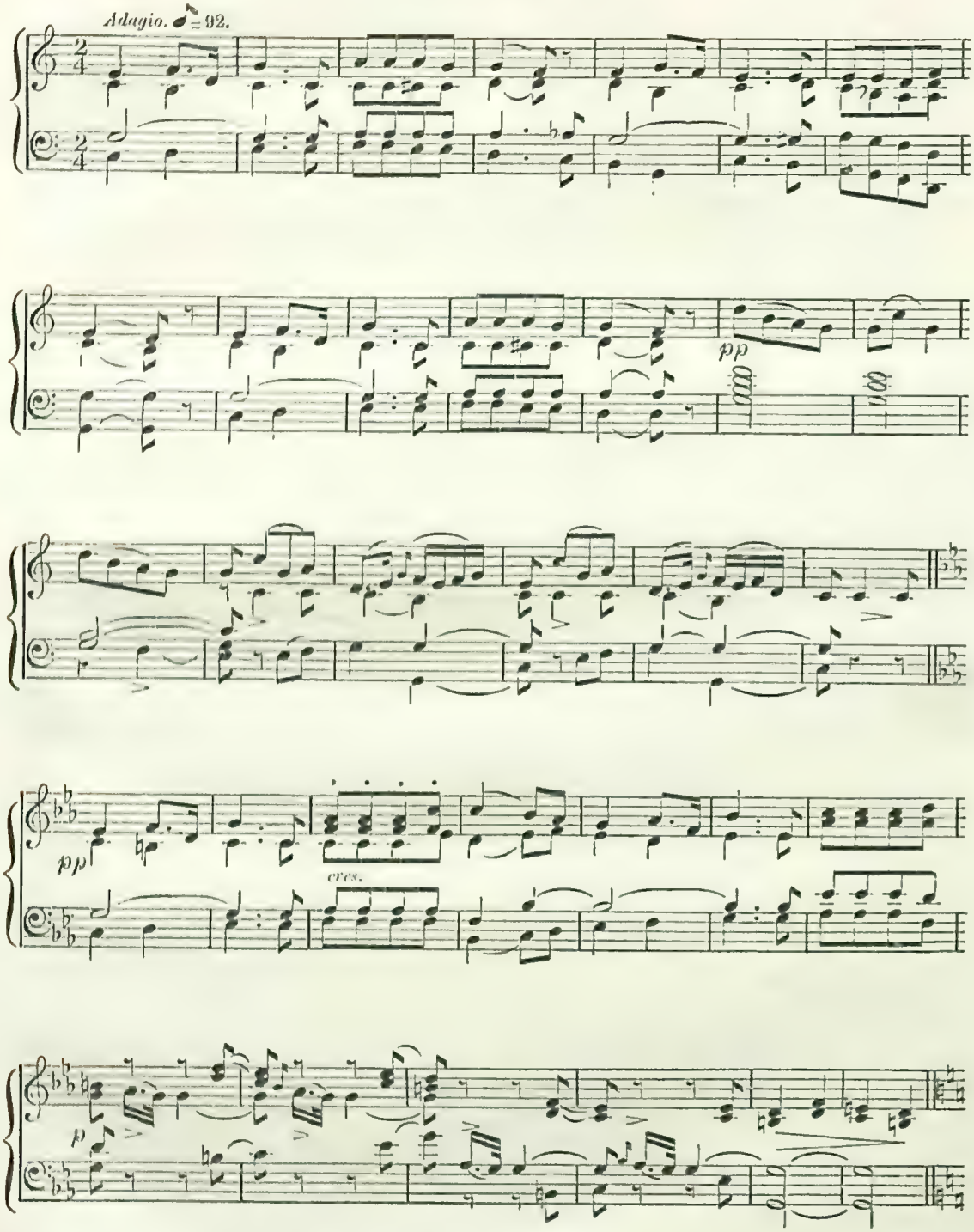
E. H. Turpin.

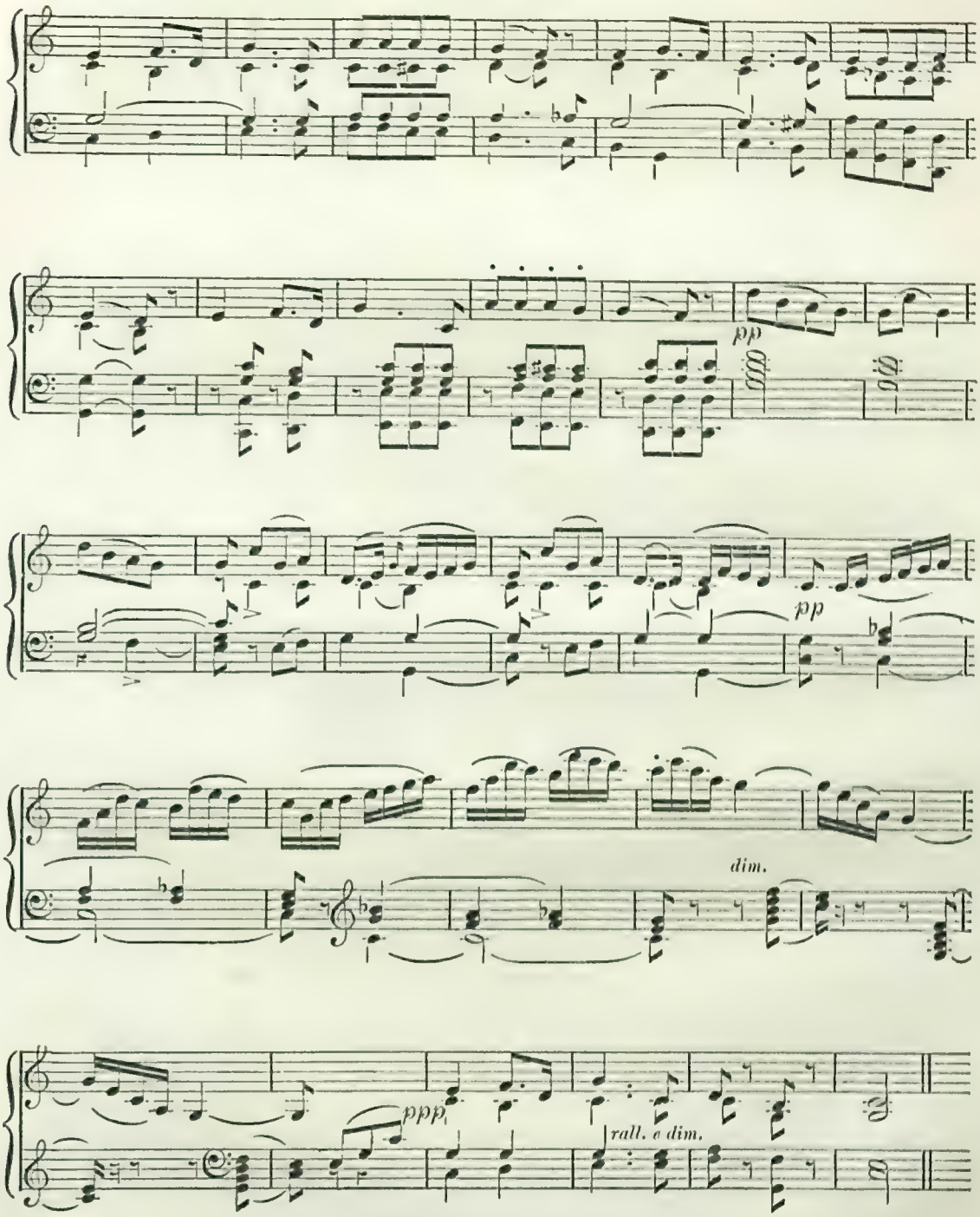


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HENRY FARMER.

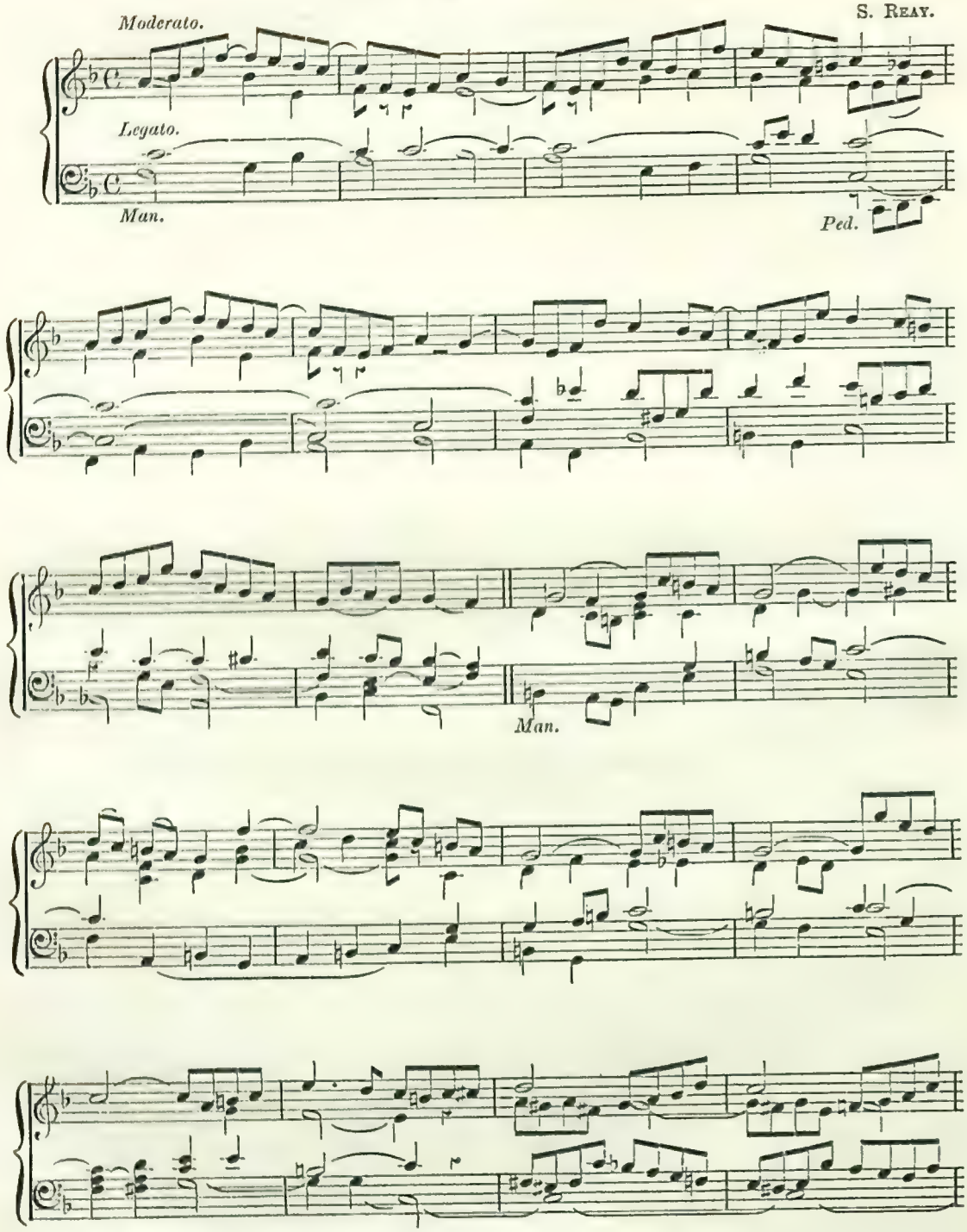


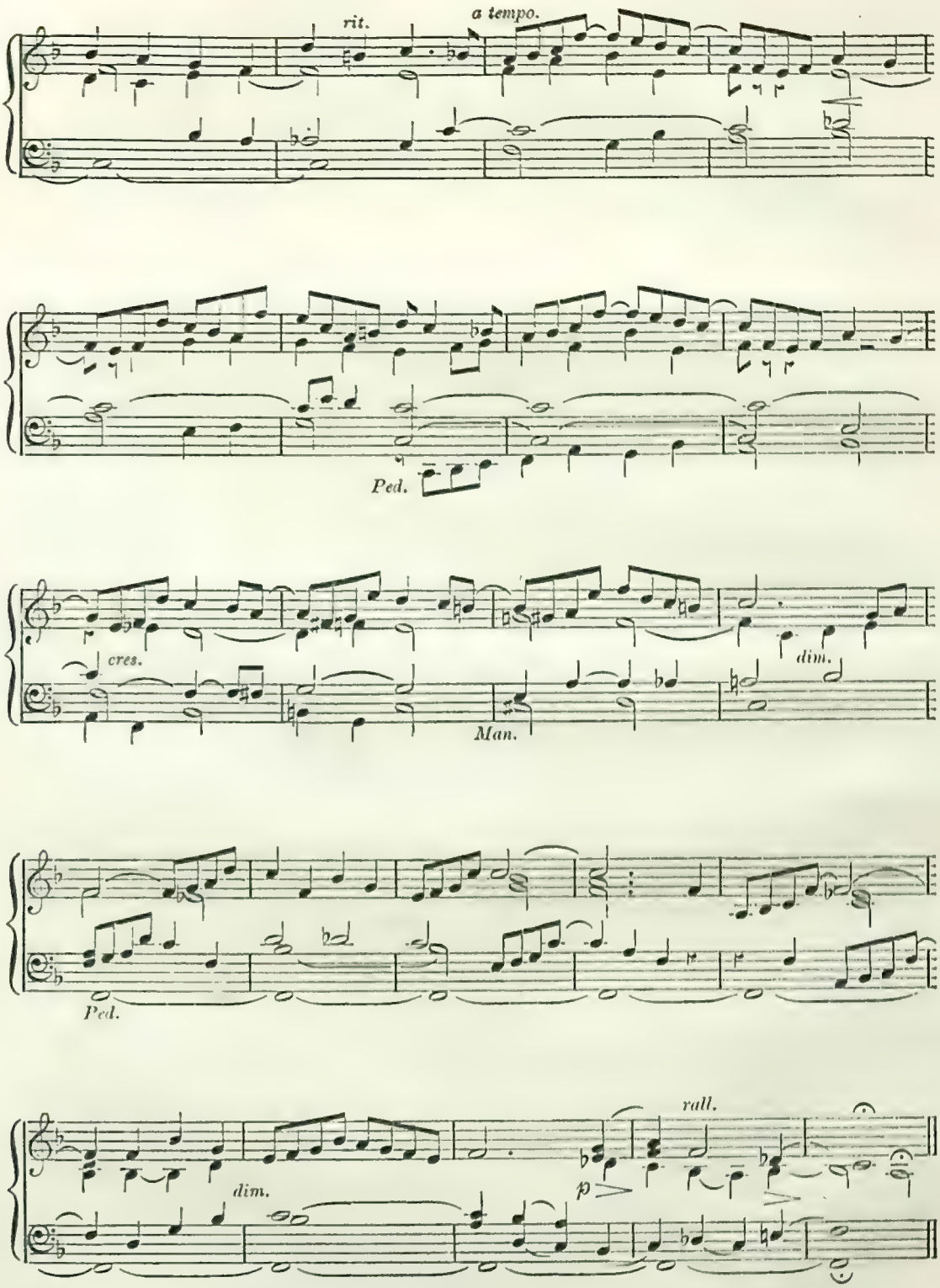

Adagio. ♪ = 92.
pp
pp
cres.
p


pp
pp
dim.
ppp
rall. e dim.

No. 66.

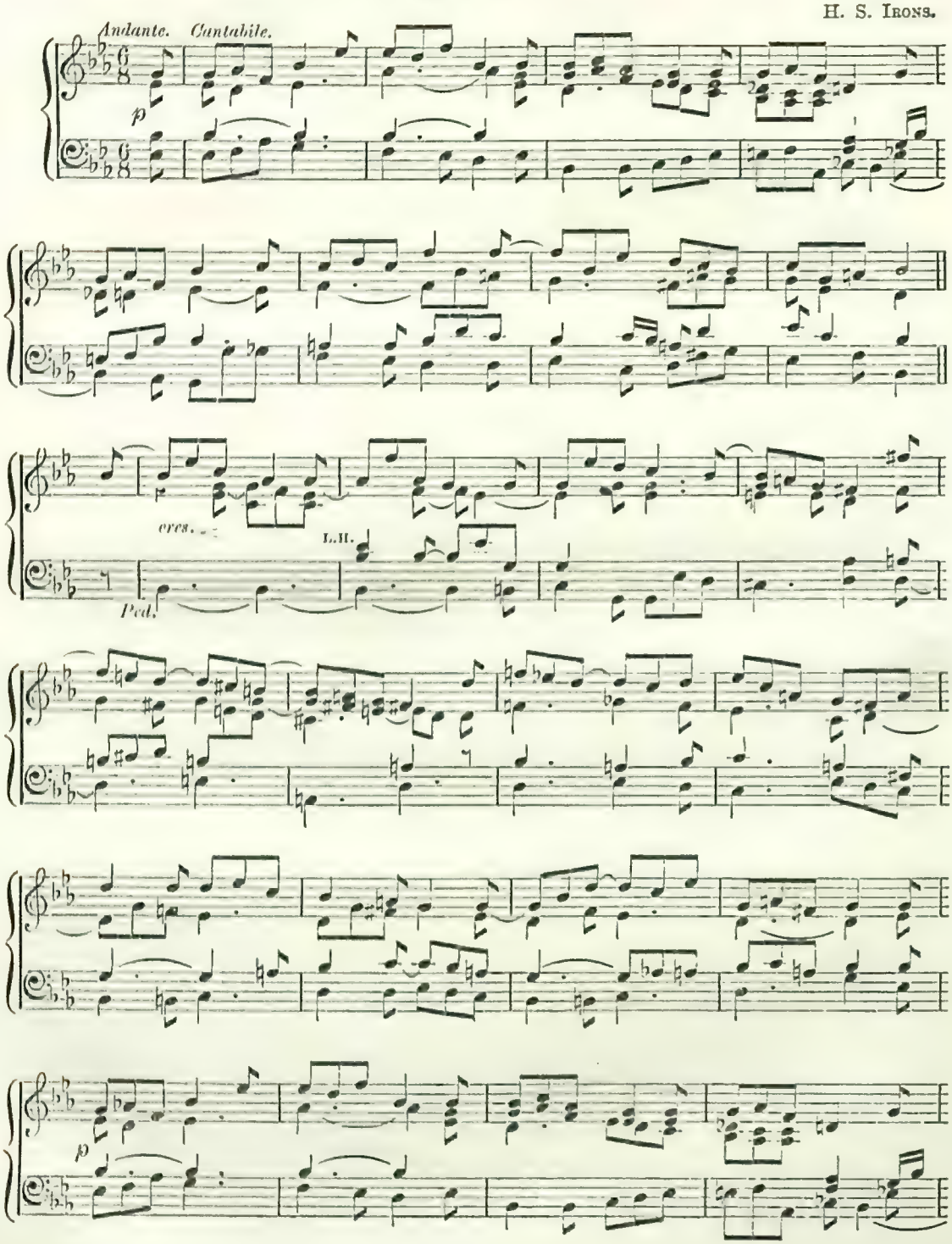
S. Reay.

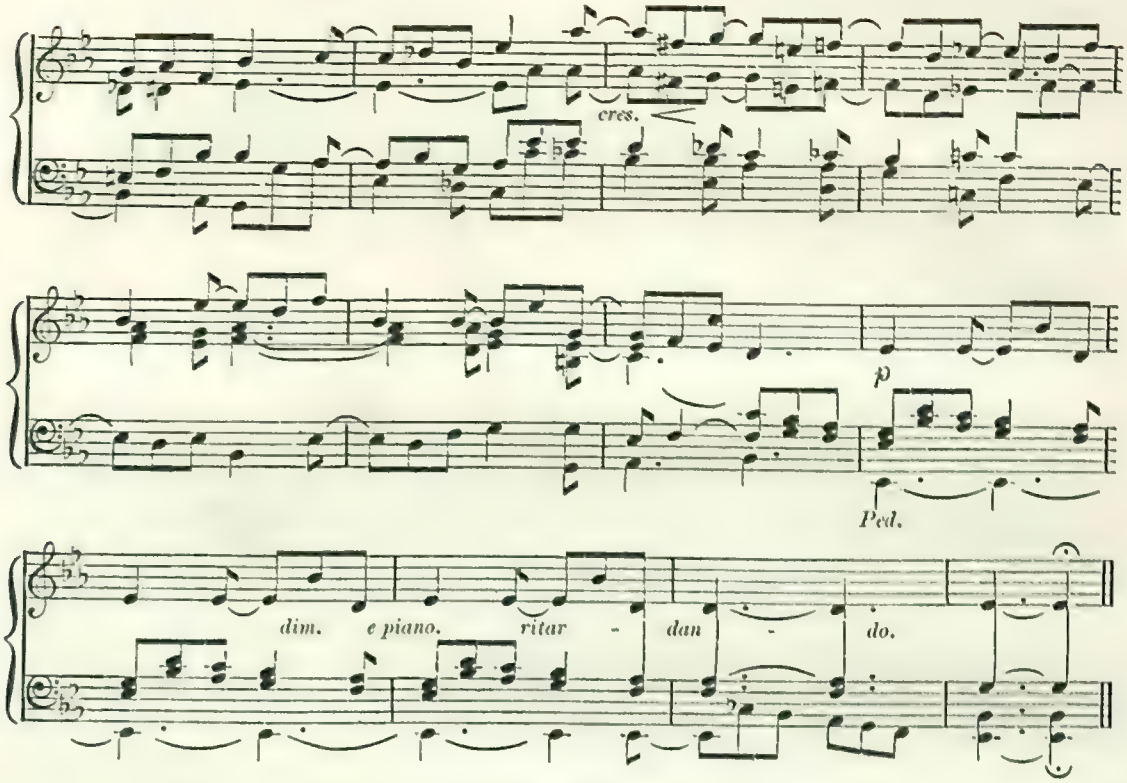



rit.
a tempo.
Ped.
cres.
dim.
Man.
Ped.
dim.
rall.
p

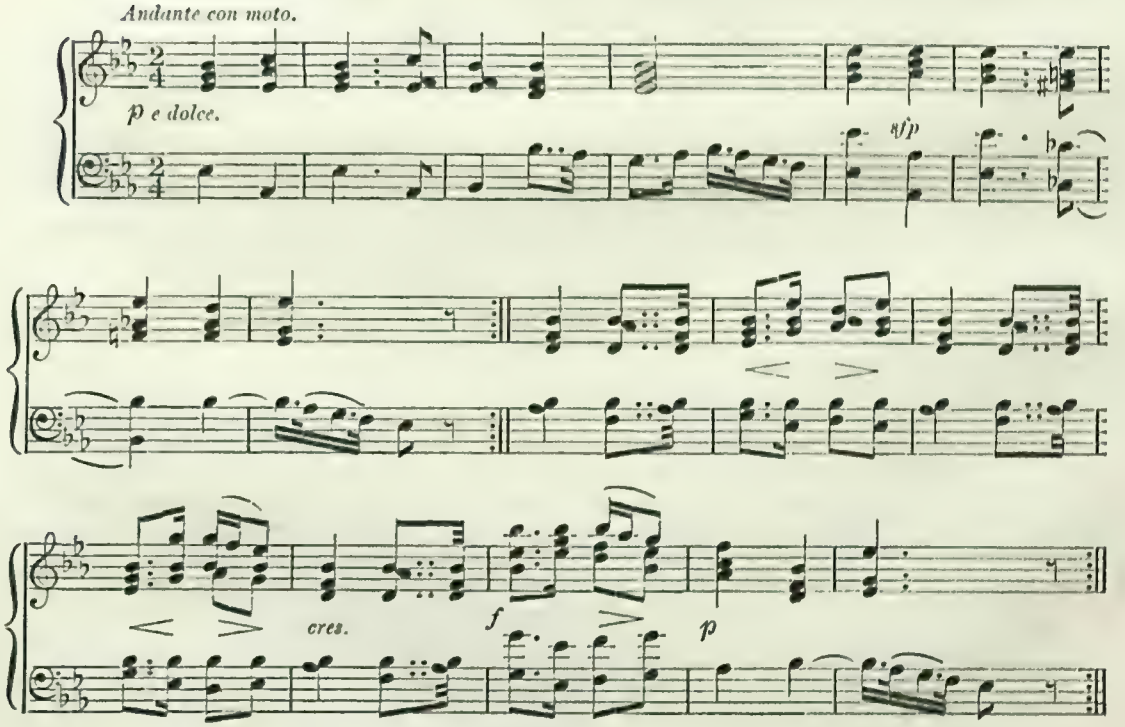
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H. S. Irons.





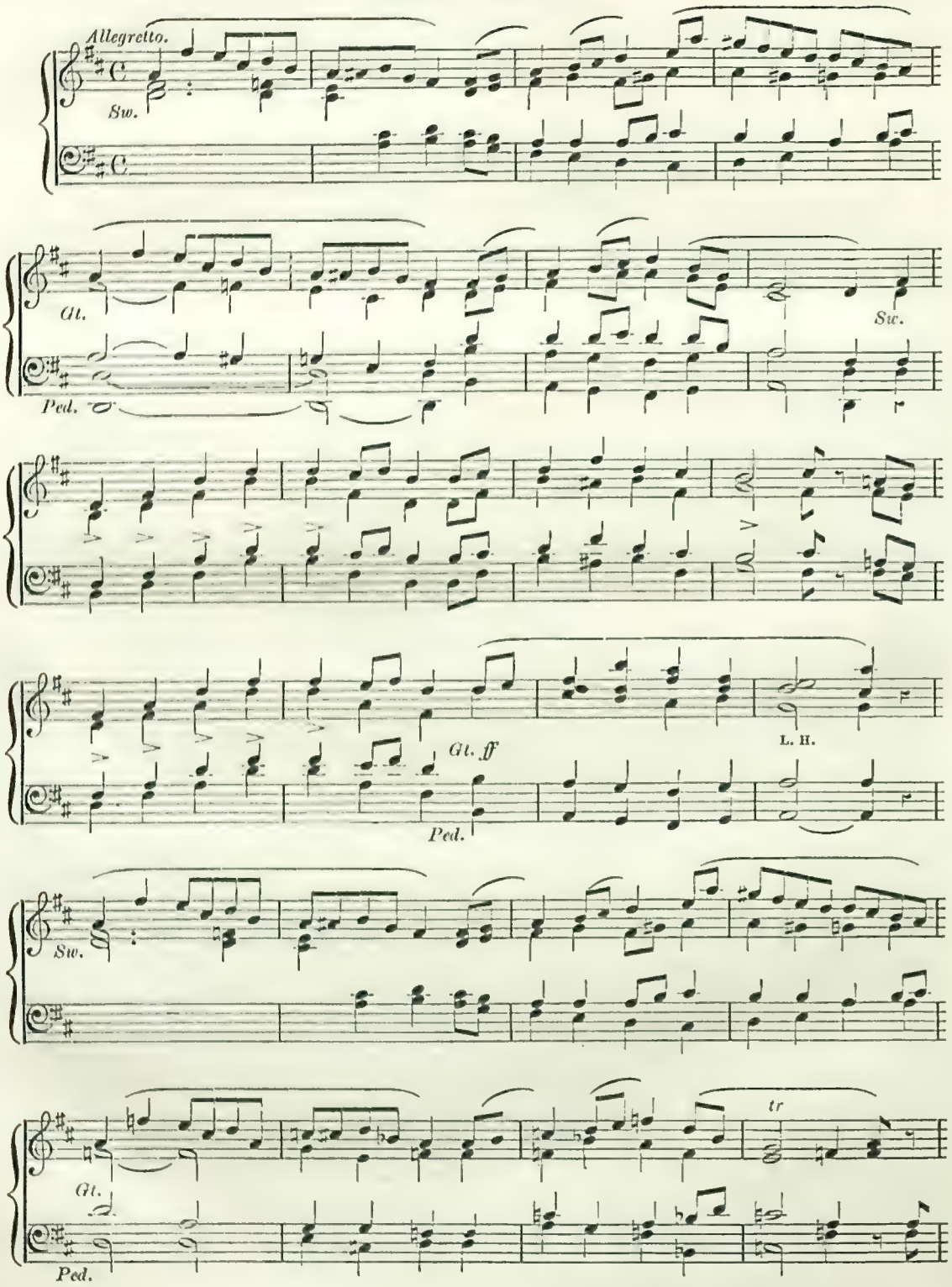
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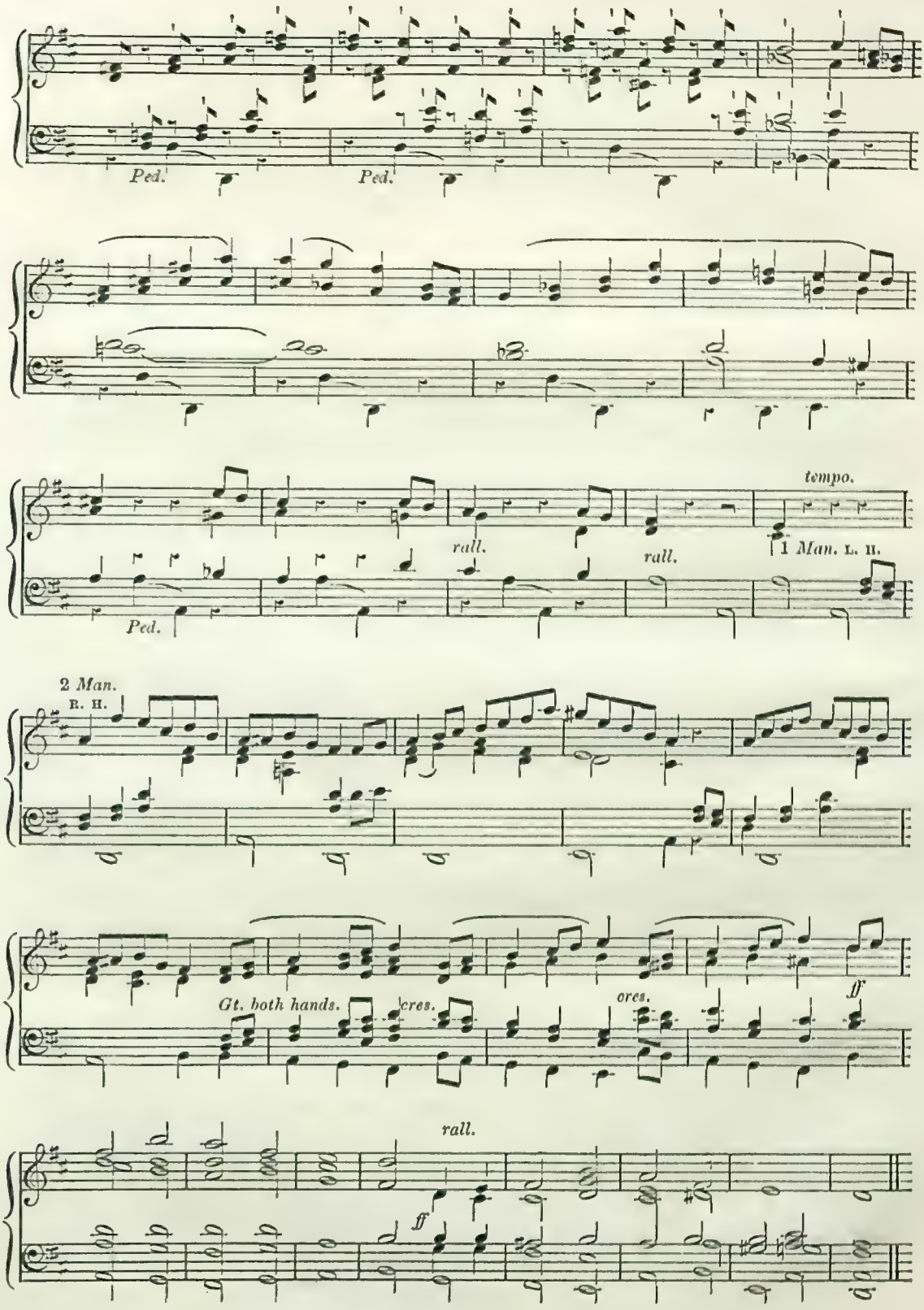


No. 68.

A SONG OF PRAISE.

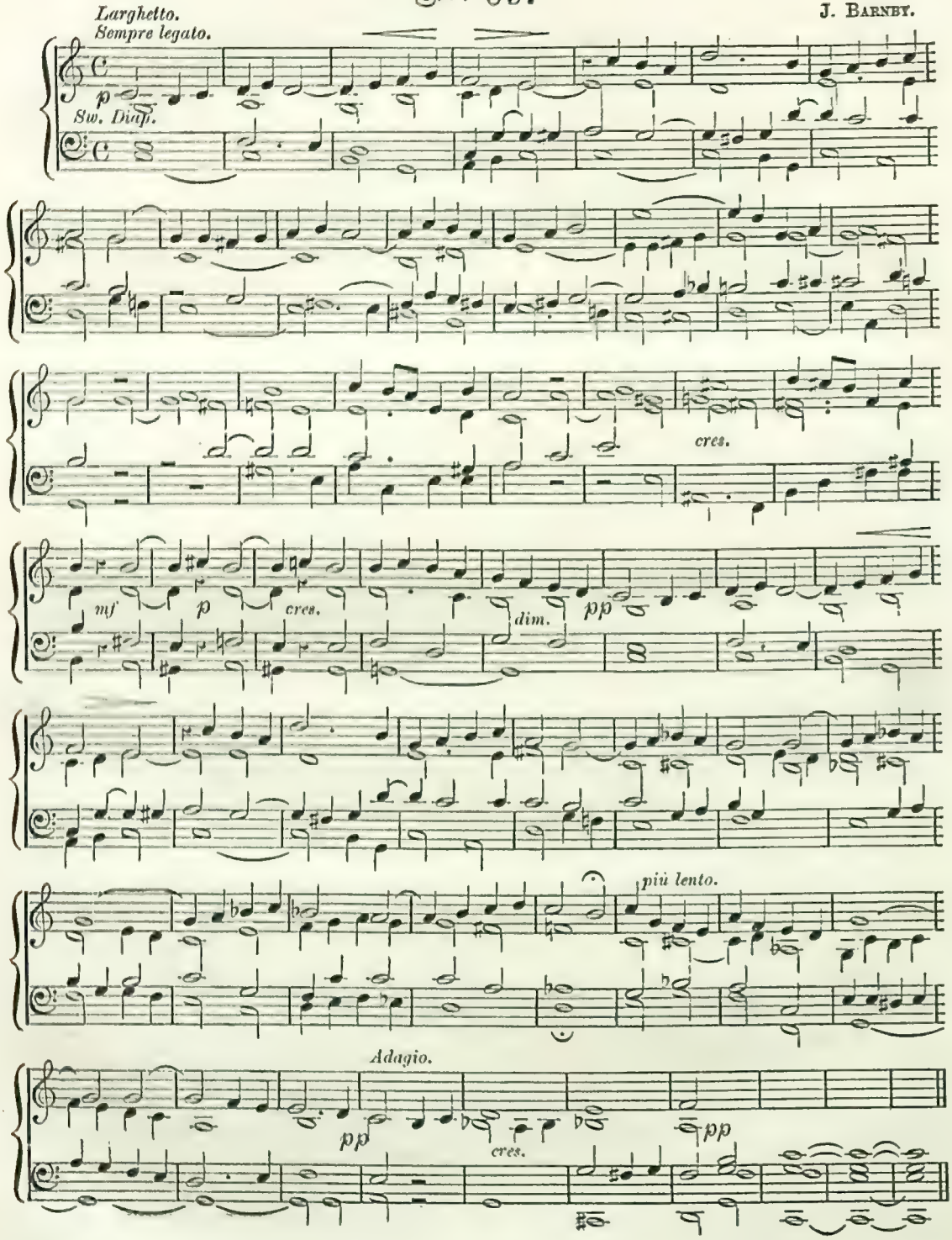
J. STAINER.




Ped.
Ped.
rall.
rall.
tempo.
1 Man. L. H.
Ped.
2 Man.
R. H.
Gt. both hands.
cres.
cres.
ff
rall.
ff

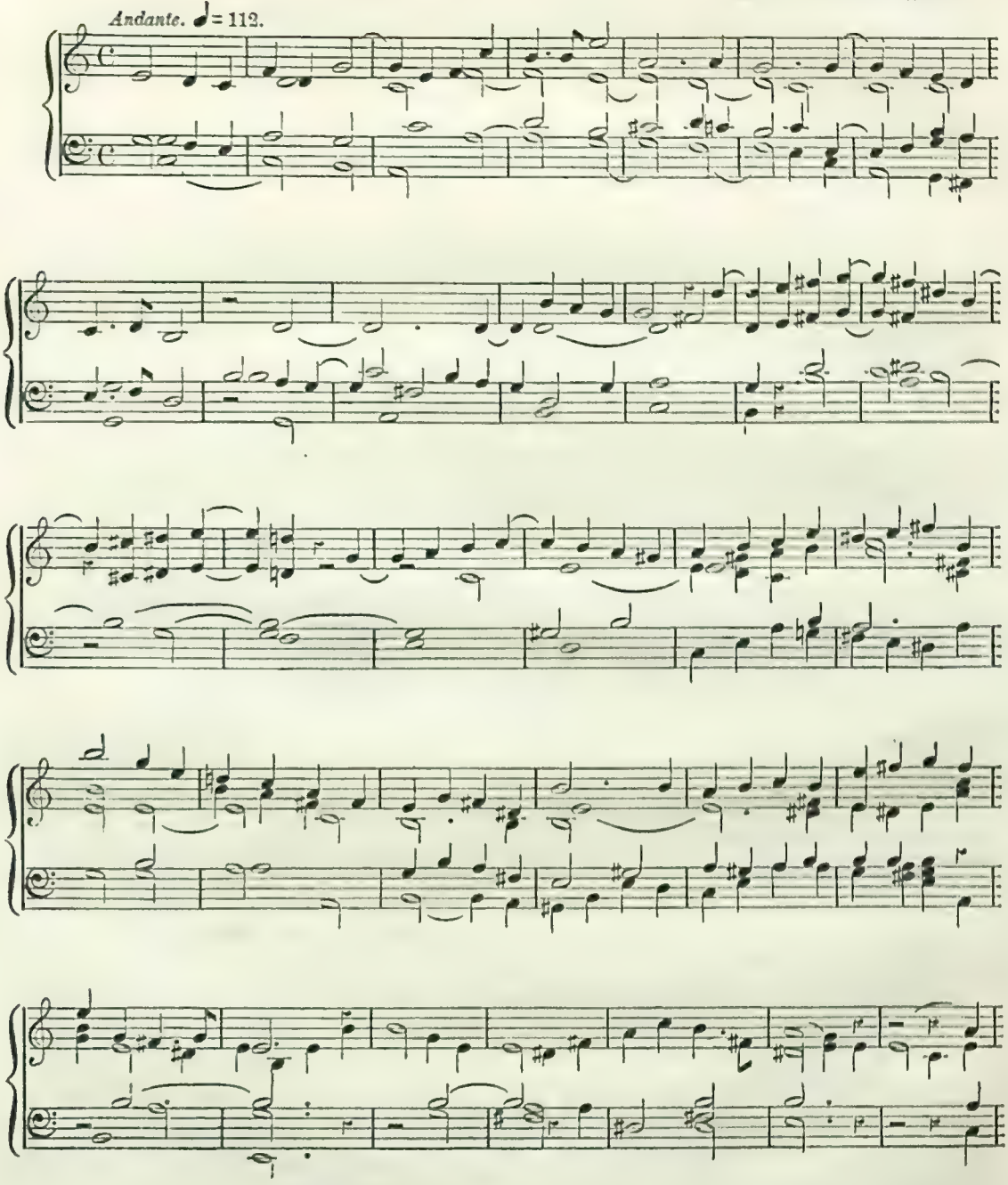
No. 69.

J. Barnby.

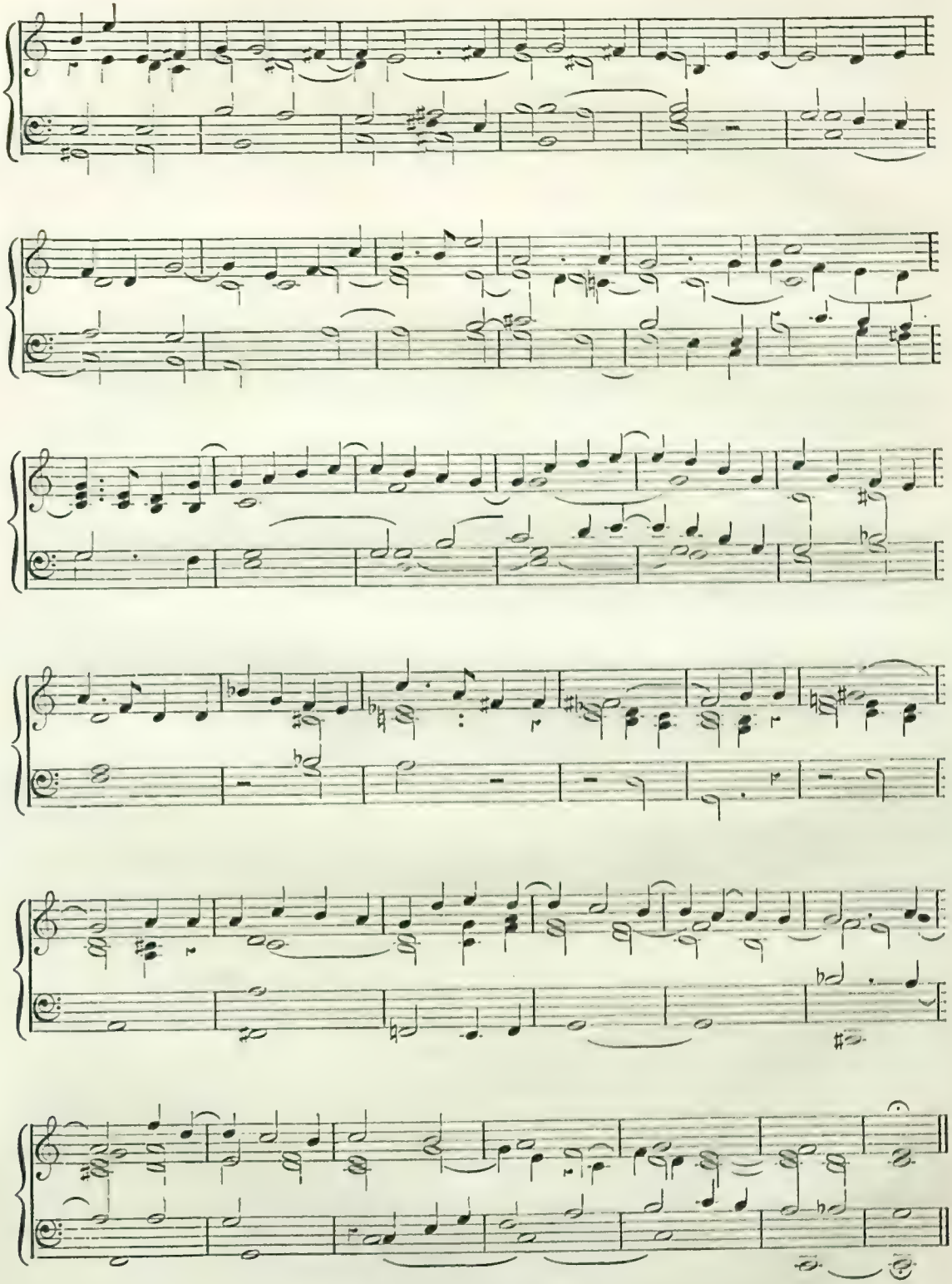


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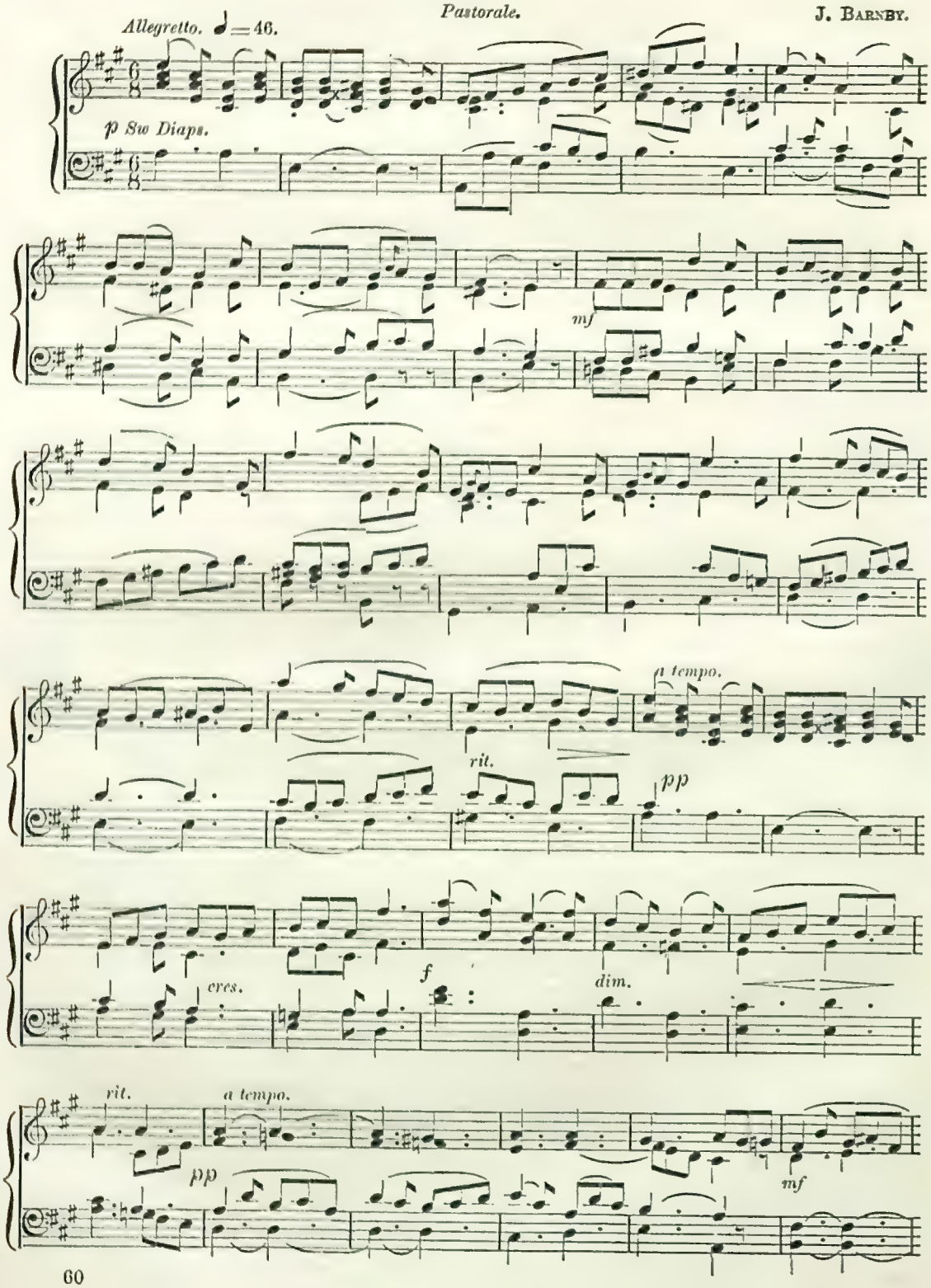


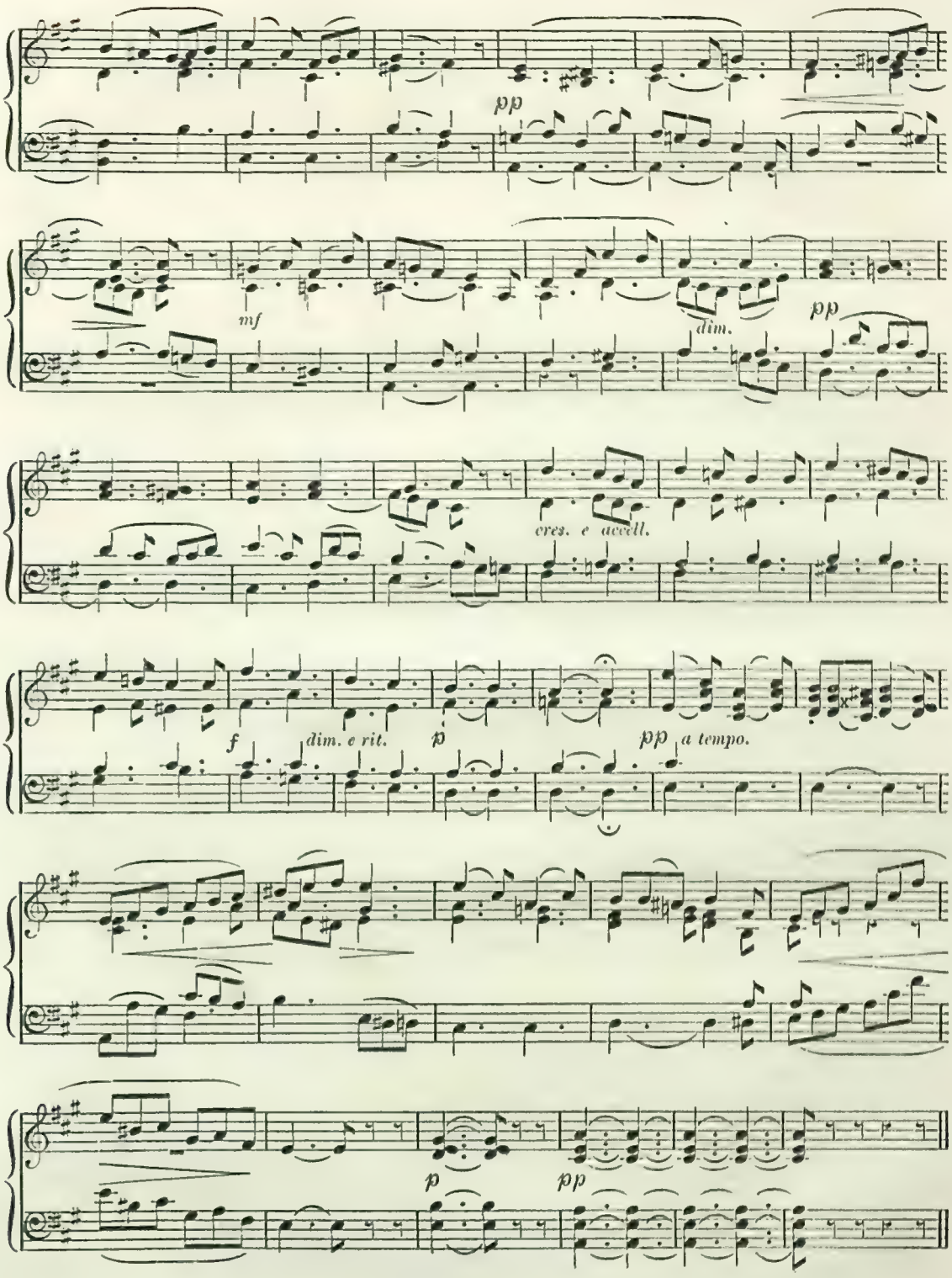


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Pastorale.

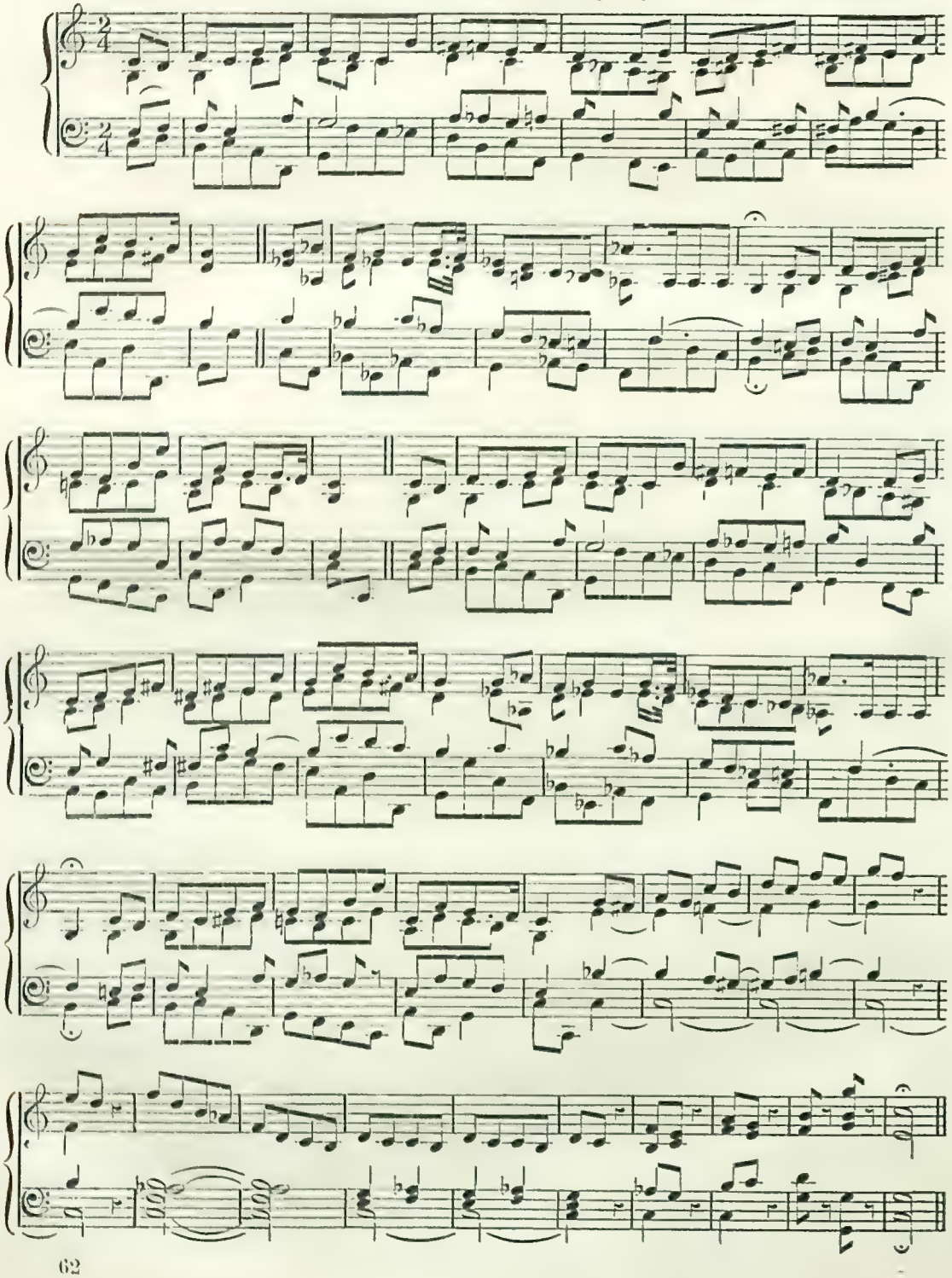
J. Barnby.




pp
mf
dim.
pp
cres. e accell.
f
dim. e rit.
p
pp
a tempo.
p
pp

No. 72.

Andante. *From a Quartett by Onslow.* Arranged by Mrs. Mounsey-Bartholomew.




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5. { O JOYFUL SOUND! O GLORIOUS HOUR!
6. { ARISE, O LORD, AND SHINE

7. { HOLY, HOLY, HOLY, LORD GOD ALMIGHTY
8 { LORD, THY GLORY FILLS THE HEAVEN

9. { O FATHER BLEST! THY NAME WE SING
10 { THE DAY, O LORD, IS SPENT.
11. { JESU! THE VERY THOUGHT IS SWEET.

12 { GREAT GOD, WHO, HID FROM MORTAL SIGHT.
13 { COME, MAGNIFY THE SAVIOUR'S LOVE

14. { COME, GRACIOUS SPIRIT, HEAVENLY DOVE
15. { WHEN SHADES OF NIGHT.
16. { SWEET IS THY MERCY, LORD.

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31. { LORD OF OUR LIFE.

32. { LEAD, KINDLY LIGHT.
33. { LET OUR CHOIR NEW ANTHEMS RAISE.

34. { FOR ALL THY SAINTS
35. { O HAPPY BAND OF PILGRIMS.

36. { WHEN MORNING GILDS THE SKIES.
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47. { O LOVE, HOW DEEP! HOW BROAD! HOW HIGH

48. { THE DAY IS PAST AND OVER.
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"Mr. Smart's promise of a series of compositions for the organ is rapidly being fulfilled, and many who are waiting for further contributions will be delighted to find that the present numbers are just as elegant, melodious, and useful, as any of those that preceded them. Nos. 7, 8, 9 contain six short and easy pieces—two in each number—short and easy 'tis true, but not to be despised on that account by those who consider themselves capable of attacking works long and difficult. The first of those in No. 7, is a sweet morceau of a capital length for general purposes, in the key of D, each of the two themes being introduced on a pedal point. The second in No. 7 is a very model of beauty, simple enough for a child, and yet full of sweet suggestions to a practised musician The smooth running passage added to the first theme on its re-appearance is exceedingly happy in its effect. Neither of these pieces adhere rigidly to a common form. The second theme of No 1 occurs on both occasions in the dominant, and the second theme of No. 2 is (alas!) heard but once. These deflections from habitual outline are, however, deserving of imitation by other writers Of the two short pieces (Nos. 3 and 4 of the six) contained in No. 8, the first in A major is of that pastoral time (8) and character, which is so well adapted to inspire a proper frame of mind to those present at the services of the Church. This is somewhat more elaborated than the two preceding 'short pieces,' being in a sonata form in all its integrity The re-entrance of the first theme (after the first inversion of the chord of B flat) is most ingenious and pleasing. The other piece of this number is very simple and plaintive, but solemn and effective. The two pieces in No 9 are both adapted for short concluding voluntaries, being for the full organ and in a spirited style. These three numbers—7, 8, and 9,—containing the six short and easy pieces, are as valuable a contribution to an organist's portfolio as any of the more elaborate works of the series. No. 10 consists of an air with variations closing with a 'Finale fugato.' Like other airs varied, it is well adapted for the exhibition of the ear-tickling solo stops of a good organ, and must have made a sensation when played by Mr. Best at the opening of the organ in the Albert Hall. In Nos. 11, 12, and 13, we again enter upon a series of short and easy pieces, but this time the pieces are shorter and easier than the previous series (in Nos. 7, 8, and 9), the whole of the twelve occupying but three numbers. The third and fourth (in No. 11) are sure to please, the sixth (in No. 12), a 'quasi pastorale,' is exceedingly graceful, the eighth (in No. 13) is in the author's best style, and the Fughetta (No. 13) makes a solid and substantial close to the series. Masters of the instrument, as well as students, have to thank our great English composer, Smart, for these his valuable additions to a much neglected branch of musical literature."—*Musical Times, October*, 1871.

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1. Andante con moto, in E.
2. Allegro moderato, in A minor.
3. Andante, in B flat.
4. Allegro con brio, in F.
5. Adagio, in D.
6. Allegro moderato, in C.

BOOK II. CONTAINS:

7. Andante Serioso, in D minor.
8. Fuga, in A.
9. Andantino, in G.
10. March for a Church Festival, in D.
11. Alla Breve, in C.
12. Fantasia, in F.

BOOK III. CONTAINS:

13. Choral Prelude on the Tune "London," in E flat.
14. Fuga, in C.
15. Choral Prelude on the Tune "Halifax," in A.
16. Andantino, in E flat.
17. Choral Prelude on the Tune "St. Bride," in A minor.
18. Andante, in B flat.

BOOK IV. CONTAINS:

19. Andante Religioso, in F.
20. Allegro maestoso e vivace, in C minor.
21. Andante tranquillo, in A.
22. Largo, and Allegro moderato, in G.
23. Adagio, in A flat.
24. Allegro con brio, in E.

BOOK V. CONTAINS:

SIX ORGAN PIECES FOR CHRISTMAS.

25. "Sit laus plena, sit sonora." Allegro con brio, in A.
26. "Quem vidistis, Pastores?" Andante con moto, in E.
27. "Psallite, omnes Angeli." Allegro vivace, in C.
28. "Venite in Bethlehem" Andantino, in F.
29. Pastorale. Allegretto, in B flat.
30. "O magnum Mysterium!" Andante in E flat.

BOOK VI. CONTAINS:

31. WEDDING MARCH, in E flat.
32. Allegro giojoso, in G.
33. Andante con moto, in A.
34. Prelude on the Hymn, "Stabat mater," in D minor.
35. FUNERAL MARCH, in F sharp minor.
36. Adagio Elegiaco, in E minor.

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